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MIDDLEBURY

HIS BODY, HIMSELF

[In the Last 7 Days: "A Cut Below" (September 24, and Off Message: "How Does Your Prosthetic Evolve?" (September 28)] It seems totally wrong for anyone to assume the responsibility for permanently removing healthy tissue from another person's body without their consent when the body of that tissue is neither life threatening nor an impediment to normal development. Being born with a limb that does not constitute a medical necessity for surgical intervention.

How is circumcising your 1-day-old son showing respect for him and his rights to make future choices about his body? It certainly doesn't seem ethical. Why is it even legal?

Some folks like the foreskin to increased STD transmission. Maybe, but if our goal is to reduce the spread of STDs, wouldn't a more effective, ethical and civilized approach be to ensure that all children and teenagers receive comprehensive, age-appropriate sex education emphasizing the importance of practicing safe sex, respecting their partners and behaving responsibly?

Seriously circumcising adults will not change whether or not they engage in risky or inappropriate sexual behavior as adults. And certainly changing circumcision is inhumane in almost any opinion.

Isn't it past time to start respecting the human rights of all newborns and stop subjecting some of them to the risks and trauma of unnecessary surgery on their genitals the day they are born?

Law Rose
MIDDLEBURY

INTENTIONAL ERROR?

At the end of *FeedBack*, you print each week that "Seven Days reserves the right to edit [items] for clarity." Was it editorial oversight or choice to include the false assertion that President Obama is Muslim (*FeedBack*: "Rise! Vermont" (September 10)?

There's nothing wrong with following Islam, of course, and I am proud to have lived in the Indianapolis district that elected the first — and possibly only — Muslim to Congress. But those who continue to allege that Obama is Muslim do so in an attempt to undermine respect for him and discredit his efforts and accomplishments.

By leaving that factual error in the letter, did the editors intend to discredit the rest of it (what the Confederate flag stood for is certainly questionable) and draw into question the writer's assertion that "I am my head and know my history?"

Ann Larson
ESSEX

Editor's note: It was a tough call, but we decided to publish the error. It put the earlier arguments in a context that editing would otherwise have softened, and we think it's interesting to show that otherwise rational-sounding Vermonters continue to believe this allegation, which has been refuted so thoroughly that believing it almost seems to qualify as an opinion.

A NIGHT AT THE THEATER

Thank you for your review of *The Heart of the Kaskadiennes* at Lost Nation Theater (Theater Review "Blown Away," September 24). With the wealth of entertainment at our fingertips on screens of every size, it's easy to feel like a trip to the theater is too much a fluff. But how theater experiences like *Heart* offer something you can't get from endless time spent searching for a movie on Netflix: community. The human interaction between actors and audience members, and the critical importance of a theatergoer's imagination in bringing any production to life, create this sense of connection. Fall in Vermont is a good time for planning indoor activities. Consider a night out at the theater, and you may find yourself not only entertained but transported.

Caroline Wesley
MIDDLEBURY

CORRECTION

Last week's "Panning VTR's Deception Impacts Nearly 1,000 Vermont Drivers" misidentified Brendon Taylor's alma mater. He earned a master's degree in business from the University of North Carolina.

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Seven Days wants to publish your cards and letters. Your feedback means:

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VIDEO SERIES



Life expectancy at age 65



Stuck in Vermont: Windy weekends are ideal for iceboating on Lake Champlain. Dan Gellinger pulls his iceboaters in action at Delta Park in Colchester and Northport in Burlington.

Frozen Assets

Waking poetic about the white stuff

THE UNIVERSITY OF CHICAGO

The first measurable snow of the fall collected in our field this morning. Always a signal day, the unofficial beginning of what seems to me the colder part of the year.

Depend on snow for a whirling kind of drifts. Looseness
is its pleasure, but nothing to match the stinging purity of a day
when the cold has dried the air — dried it so much that the stars
don't reside in the bareness but just hang there. When a long,
quick uphill climb leaves you not sweating but at a kind of perfect
equilibrium, warmed enough from inside to cope with the chill
outside in.



But you can't depend on winter, or snow, and there's the rub. We know now that winter is only a possibility — that on a globally warming planet it's much less likely.

We know, from the computerized climate models running infinitely in a dozen superfast labs, that our funnel of carbon into the atmosphere is far more in the next two distant future: the real simply won't be winter here at some point. No season when precipitation falls as snow instead of cold rain, when liquid water somehow seeps into ice.

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MUSEUM MUST DO THIS WEEK
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7

1 SUNDAY 11 GOURD ON HIGH

Future jack-o'-lanterns lay in wait for expert carvers at Cedar Circle Farms **Pumpkin Festival**. This annual fall fête is bursting at the seams with all things autumnal—cider pressing, home-down wagon rides, and hand-warming hot drinks, to name a few. A bounty of farm-grown organic foods gives the traditional affair a healthy twist.

SEE CALENDAR LISTING ON PAGE 61

2 ONGOING Fields of Dreams

A past age, 13 dormant centuries took to form, farm, and seafaring to explain making and origins from their individual perspectives. The collaborative project of the Vermont Land Trust, the Smithsonian Museum, and property owners has yielded "**Eyes on the Land**," a multimedia installation tracing the work of the Museum's Program Center for Art and Education and the grounds past and present. See the story from contemporary perspectives on p. 62.

SEE ART REVIEW ON PAGE 19

3

FRIDAY 9

Behind the Scenes

"To live the most powerful thing about acting is just thinking the human experience," anyone actor is said to be **descending**. **Behind the Scenes** Theatricalizing Tugging documentary films the focus is a group of filmmakers with and without disabilities as they work together to produce original theatrical film, bringing behind the scenes along the way. Audiences benefit from the film's focus on the human experience.

SEE CALENDAR LISTING ON PAGE 60

4

THURSDAY 8 & FRIDAY 9

Shape Shifter

What if your every move left a visible mark on your surroundings? This notion is explored in "**Shifter**," a large-scale creation choreographed by Truitt Kinsella with the Denver Company of Midwestern Folk performance and part of installation. This not just a structure takes shape as performers create and evolve rhythms, altering the color density and movement of the space.

SEE CALENDAR LISTING ON PAGE 60

5

THURSDAY 8

Amazing Journey

From songs like "I Can't Explain" to "My Generation" to "Rat Patrol" **The Who in Hyde Park** takes the band's on a high school trip. Recorded live in London, this concert film captures the band's energy and their rawness in action at the 1970s in university stage interviews with fellow artists: Jethro Tull and Robert Plant speak to the band's lasting influence on rock and roll.

SEE CALENDAR LISTING ON PAGE 61

6

SATURDAY 10

Fan Fiction

Fans and art, both masters like it of the force of the written word at the Museum's **Star Wars: The Force Awakens**. This not just a collection of stories and the science fiction franchise features the series' latest tales, themed crafts and appearances by the artist's fan community, including original fan art and fan fiction.

SEE CALENDAR LISTING ON PAGE 61

7

SUNDAY 11

All Together Now

If you're a fan of the group, you may be familiar with the **Group**. The **Group** is a group of artists, Peter Bloor and Anne Peterson's popular collaborative of 1000 collaborative works has been a long-standing staple since 1988. Fans of all ages will enjoy the group's work. See the story from contemporary perspectives on p. 62.

SEE STORY ON PAGE 60

"I don't know if I would put it in those words," *Seven Days* responded.
 "But that's the story, right?" he said.
 In a later column, Albini revisited the point, arguing: "This isn't 'House of Cards'—those donors give money to those who've long championed their causes, he said, while others seek to support those 'who have a history of actually making the system work and reaching across the aisle.'"

Refusing such dominance, Albini said, was both wise and irresponsible.
 "If you believe in what you're doing and you think you can make a difference, I almost think it's a dereliction of duty to not be prepared to defend your seat and to collect the resources to make the case that you should be reelected," he said.

As Albini made his case, Lesby himself arrived, trailing a team of staff as *Seven* and trailed himself by state director *Seven* way.

"Mr. Hents, how are you?" the senator asked.

"Mind if I ask you a quick question before you hop on the bus?" *Seven Days* said.

"How come you don't come to any of my things I do around here?" Lesby said, referring to his Vermont press conferences.

"I'm here today!" *Seven Days* noted defensively.

After listing three recent press events the newspaper depicted not to cover, Lesby said, "I guess you don't care if I do my job. Do you?"

"I care very much," *Seven Days* assured. "We need to ask you about this weekend here, not who are these folks who have come up this weekend?"

"Well, I think they would like to see us back in the majority. So they're here," Lesby said, adding that he was only disappointed his wife, *MARCELLE LESBY*, couldn't make it.

After bounding the 115-foot boat, Lesby tamed his over-praised. Nilan on the press and snapped a photo of a reporter standing alone on the dock. As the senator's guests ordered drinks from the bar, the captain loaded his team and the crew removed the gangplank.

The *Northern Lights* chugged off into the quiet waters of Lake Champlain.

On the dock, a middle-aged man making a cigarette called out to the reporter, "What?" They didn't let you on that boat?"

After learning who was on the boat, the guested man, who declined to give his name because he was afraid of losing his job, let loose a stream of profanities.

"If you're gonna sell your power to the highest bidder, you're not working for the people," he said angrily. "You're working for the corporations."

Million-Dollar Milne

Three days later, a familiar character took a new public job at Lesby over the senator's weekend fundraiser.

In an email to reporters, 2004 Republican gubernatorial nominee *MILNE* called Lesby "complete in the growing influence of money in campaigns" because he "changed \$10,000 for five times" at the Bill Folger event.

Milne called on Lesby, who has served in the Senate since 1974, to follow the example of the late senator *GEORGE JACOB* when he runs for reelection next fall. Legend has it that Jacob spent just \$1739 on his first campaign, in 1968.

"Senator Lesby could learn from Senator Jacob's example," Milne wrote. "I challenge him to run a \$100 campaign and to demand outside money stay out of Vermont in the 2008 United States Senate race."

Blumkin... In the Portland travel agency owner planning to back up his campaign members and give Lesby a run for his, at money?

"A lot of people have said, 'Why don't you think about running for that seat?'" Milne told *Seven Days*. "It's something that's on the table for 2008, yeah."

That might be the best news yet for *Seven Days*, which now has a Republican hopeykins to point to as it tries to raise campaign cash. A hopeykins who last year proved to be an almost comically all-poor paid campaigner.

But, Milne came out of nowhere to nearly topple Democratic Gov. *NETA HAMMOND* losing by just 2,434 votes. But that was a referendum on an unpopular incumbent who was caught off guard in a low-turnout, non-establishment election cycle. Vermont Democrats will likely vote in *JACOB* in 2008, and Lesby's personal political operation won't have anything to cheer.

In a response to *Seven Days*, Lesby's campaign manager brushed off Milne's trail motive.

"Mr. Milne is pondering a run against Senator Lesby but would first like Senator Lesby to promise he will limit his campaign spending to \$100. That's a novel approach," they wrote. "If Mr. Milne gets into the race, we will be happy to discuss this or any other ideas he brings to the table."

It's also novel to hear Milne take a stand on the pernicious influence of money in politics. This, from a guy who donated more than \$10,000 last year to his own campaign. Tens of thousands more came from Milne's family members, companies he controls and those connected to his real estate business partner, *DAVID BAKER*, it.

Given big money's OK, so long as it's your own. ☐

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described the 52-foot diameter hole as "dark and eerie."

"Visibility was so much if you were lucky," Gert said. "Even with dive lights, it didn't matter, it was too thick."

Officials on Troy Albright, with an annual budget of \$570,000, have long talked about selling the site to raise money and get the property back on the tax rolls. The town is struggling economically. Two gas stations and a bank closed in recent years, and a general store is the only downtown commercial enterprise.

A few years ago, the highway department moved to a new facility across town.

Last summer, as the school board prepared to go to auction, Will Vene came



offering about the solar project. He said he had been quietly acquiring Vermont far properties that developers usually shun — brownfields. Vene figured it would be easier to get community support for a project that was on land that would otherwise be difficult to develop.

The Vermont Agency of Natural Resources lists the Albright site as a brownfield, as a result of former contamination of some grass and groundwaters around it. ANR investigators ascribed no blame for the contamination but noted that former workers regularly dumped solvents on the ground around the site.

Working with his brother, Victor, Vene has proposed building a 500-kilowatt solar field, with about 2,000 solar panels — enough to power roughly 100 homes. As part of the deal, Albright would receive a monthly lease payment and cheap electricity for town-owned buildings.

"We like to look and say, 'What's the maximum public good?'" Vene said.

Vene, a 36-year-old University of Vermont graduate, acknowledged that he has no experience in solar projects. His current venture — which he declined to discuss in any detail — is a video-production company called Verde Media Group.

In recent years, Verde Media Group announced a new reality show, "Green Realizer," which proposed to

follow people involved in the legal marijuana business. It has not been made — the website has been taken down, and its social media pages haven't generated any activity since February — but Vene said it's "in pre-production." Verde Media's quarterly report suggests it owns a subsidiary, Beautyject Inc., which is "the first company to offer needle-free technology adapted to the beauty care and cosmetic markets."

According to Verde Media Group's most recent corporate filing, it has \$45,000 in assets and \$16 million in liabilities and lost \$68,000 in the most recent fiscal quarter. Vene is listed as the company's largest shareholder.

Now launching a solar business, he has hired consultants and is talking about the permit process with ANR. The agency verified Vene's explanatory work and was scheduled to send officials to inspect the missile site this week.

Vene said he hopes Albright will qualify as one of ANR's net-metered projects, which allow small renewable-energy operations to sell power back to the main electric grid.

Sporting a trimmed beard and stylish eyeglasses, Vene has appeared at a few schoolboard meetings, and its members have been supportive. "So far this is only the real offer that came along," Ambro concluded.

Last week, the schoolboard unanimously voted to authorize the town attorney to start formal negotiations with Vene, who hopes to construct the facility in 2016.

While Vene said he has proposed solar array would fit comfortably on the site's nine acres, he has no plans to do anything with the underground facilities. He has little interest in their history.

That has given some site aficionados hope that it might be pumped out and opened up.

Gert promised he'd be first in line. □

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Requiem for an Orphanage: Final Tour Stirs Haunting Memories

BY SARAH YEHM

Five former residents of St. Joseph's Orphanage chatted nervously in the Burlington College lounge on Friday afternoon, waiting for a tour of what was once their home.

Debi Corey-Ellsworth, 82, lived in the orphanage run by the Roman Catholic Diocese of Burlington from 1965 to 1971. She drove from Connecticut to see the building one last time before renovations alter it forever.

Sheila Billew Cardwell, an elegantly dressed 80-year-old woman, had traveled the farthest — from Salt Lake City, Utah — to get a final glimpse of the place. She lived in the orphanage from 5 to 14, when she aged out. “My mother was 39 years old with her 10th child, and my father was quite a bit older and in the veterans’ hospital,” she explained. “And back then... they used to take the children away from the parents if they couldn’t afford them.”

The other three women live in the Burlington area, so they confront their memories every time they drive down North Avenue past the looming stone building.

The aging former residents leaned against the wall and awkwardly made conversation. “Were we here at the same time?” they asked each other. “What was your number?”

Cardwell, who lived at the orphanage from 1940 until 1968, explained. “When people say ‘What was your name?’ I say, ‘What was your number?’ because that was the way we classified ourselves. We lived up by numbers, we went to bed by numbers, everything was by numbers.”

Although most of them overlapped at the orphanage at least for a year or two, they had few, if any, memories of each other. Life there was regimented, and daily activities were segregated by age. But as they looked around the room together, they developed an easy familiarity.

“This was the nuns’ area,” Corey-Ellsworth explained.

“Around the corner was first grade, and second, third,” Cardwell added. “It’s all the same.”

Constructed in the late 19th century, the orphanage provided foster care to Vermont children for decades. Some



Burlington Women's Library

were orphans, but many, like all of the women on the tour, had parents who for some reason couldn't take care of them. Many families relied upon the orphanage for help when they fell on hard times.

St. Joseph's closed in 1974 and became the administration offices for the diocese. But the orphanage came back to haunt church officials in 1993, when former resident Joey Bergin came forward to say he had been abused by his caretakers there. Bergin's case opened the floodgates, and more than 100 other orphans came forward with similar allegations. The church offered donations of \$5,000 each for therapy costs if he or she agreed not to sue.

Later, in the early 2000s, the diocese found itself back in the spotlight for a series of



Debi Corey-Ellsworth (left) and Sheila Billew Cardwell (center) looking in St. Joseph's Orphanage, Burlington.

sex-abuse scandals involving priests around the state, and it turned out paying out more than \$50 million to settle claims. That's what prompted the cash-strapped Catholics to sell their headquarters to Burlington College in 2000. The college renovated the dilapidated office, located in a 1940s-era addition, but left the original 19th-century building mostly untouched.

Last winter, Burlington College announced it was selling the orphanage to developer Eric Fennell, who has also purchased much of the surrounding acreage. Fennell plans to build housing on the property and recently got permission to convert the orphanage into apartments.

When former resident Kathleen Hoffman, now 88, heard about the orphanage project, she set out to arrange one final tour. Hoffman believes that it's critical for former residents to speak out and share their stories. As the manager of the *Children of St. Joseph's Orphanage* Facebook page, she urged its 94 followers to come, pointing that she wanted to "reach as many people as possible who may need to... face, do what they need to, and let it go. Some did this there. For them it will be different, but still important. Some can't get near the place yet. Those of us who can go, I hope we can make it as powerful as we need it to be."

Her repeated pleas and plans drew together this group of 30 people — five female former residents, three of their husbands and two relatives of deceased orphanage occupants.

Cordelia Helm, the Burlington College dean of operations and advancement, arrived to lead the tour, which started in the renovated portion of the building the college uses for classrooms and offices. Though the space is modernized, every nook of the building — even a quick glimpse of the original wood floor — elicited a torrent of memories. The women interrupted each other with stories about making their way on the radiator and being small enough to ride the giant floor buffer across the room.

But their chatter faded when they entered the Burlington College library as what used to be the orphanage gymnasium. Although it's now a cheerful, sunny room lined with books, Gerry Ellsworth remembered loudly, "It really gives you the creeps."

Gardwell gestured toward the tiny raised steps and explained quietly that children who wet their beds were forced to stand there in only a sheet, while the

other children teased them. She recalled a song used to tease a redheaded little boy, Leroy, who was a chronic bedwetter.

"Leroy, Leroy wet the bed; she whispered 'Wipe it up with your greasy head.'"

The women clustered as they moved quickly through the renovated portion of the building, trying to remember what the rooms had been used for and sharing anecdotes.

Valerie Clement Smith, 57, from Waterbury Center, remembered running away to KCPenney and sneaking her hair

"You see the numbers?" Gerry Ellsworth chuckled, pointing to the row of cubbies where their clean clothes used to be placed. Gardwell ran her hands along the wood, kneading aside the dust, until she found her number.

"This was April, and this was Cheryl," she said, moving her fingers from cubby to cubby.

The entrance moved across the hall to a pinkie-lined bathroom filled with rows of tiny stalls. "That's the bathroom I remember washing up under a war and socks in every night!" Smith announced.



gold, Gerry Ellsworth described taking off her girly shirt and revealing scar to the boys' side of the playground because they had a cooler slide. Smith even remembered filling their beds with lilies of the valley before they had to pray, so they could smell the flowers during the endless trials.

"I'm filled with anxiety right now," Gerry Ellsworth said, softly, as she waited for the elevator to the girls' wing, where they all once lived.

The group grew quiet when they entered the familiar setting, which remains mostly unchanged since the orphanage closed. As they walked through the room filled with dust and falling plaster, the women remembered about the nuns who, they said, would pull children out of their beds at night and beat them, about the loud screams who took care of them, about making up sins during confession, so they had something to tell the priest.

They walked into a small room with a large wooden table — the "meeting room," somebody remembered.

Cordelia leaned against the window and grinned, "This is where you could see the boys... You could meet at the windows," she said.

Helm placed a piece of paper with a poem against the window and explained that she wrote it one night in the orphanage when she was frightened and stuck out of bed to stand here and look at the moon. In the poem she like the moon to "please help me to be like you are, to be able to see her not... feel what's happening."

The tour continued up into the attic and then down a few floors to the chapel. The women walked into the old confessional hallway, peering through the screen that had separated penitents and priest. Smith wrinkled her nose. "It smells the same," she said, then asked the group, "What does it smell like?"

"Orphanage," Gerry Ellsworth answered, and they all laughed.

At the end of the tour, they gathered in the main entryway and shared memories — some of their favorites.

Gerry Ellsworth described sitting in the front porch on weekends, swinging her feet and waiting for her father to arrive, dreading the moment when a van would arrive, "It's not coming."

"He would never show up. He would just leave us there," she remarked sadly. But even when he did come, the visits were all too brief, and she would have to trudge back through the fever Sunday evening and walk to the night while her brother went last. Once they were back at St. Joseph's, they weren't allowed to speak to each other.

Smith had different memories of that fever. When new babies were dropped off, she said, the nuns would grab whatever kids were around and designate them "judgments."

"I had no many good friends!" she laughed.

"I think this place maybe helped some families," Kathleen Rivers Lohdy, 73, from South Burlington, said heartily. A tall, graceful woman with soft curls, Lohdy lived in the orphanage for a year in 1948, after her mother got sick. "The six of us had to go somewhere," she continued. Her father reluctantly placed the four older kids in the orphanage, while he sent the youngest two to family members.

"I'm glad they're not hearing it down, you know?" Gardwell added.

"There should be some kind of historical landmark," someone else suggested.

Gerry Ellsworth broke into the conversation.

"I have a lot of residual things," she announced. "I'm petrified of the dark. I have a really hard time in the dark, and if somebody calls me mean —" she broke off, beginning to cry.

Her husband, Jim, took her in his arms and explained, "They used to call her 'evil child.'"

"I would always think I was mean," Gerry Ellsworth continued, "and evil. And I had a really hard time working through that, because the nuns were you down with that 'You're going to hell! You're mean and evil!' But we were just kids. Just kids being kids."

The group fell silent.

"Boy wow," her husband told her. Everyone nodded. He repeated, "You was" ②

Disclosure: Sarah Helm works part time as an instructor at Burlington College.

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Power Struggle: Vermont Utilities Don't Want New Wind Energy

BY TERRI HALLENBECK

Terrie Belisle faces what has become predictable opposition as he plans to build as many as seven wind turbines atop a ridge near his Swanton home. Critics say the project will harm wetlands, disturb wildlife and bother neighbors with noise.

But his Swanton Wind project is countering unexpected headlines that

as predictions haven't borne out, some of the state's largest utilities aren't interested in buying more wind power — from his turbines or any others.

"We don't see how this project fits us," said Mary Powell, chief executive officer of the state's largest electric company, Green Mountain Power. "We are in really good shape for our customers with wind."

Date Vermont Electric Cooperative, the state's second-largest utility. According to director of government affairs Andrew Cohen, VEC has no plans to buy new wind-generated energy. Nor does the Burlington Electric Department, which last year reached its goal of obtaining 100 percent of its power from renewable resources.

"We're in a similar position to what GMP is," echoed Ken Nolan, BEEP's manager of power resources. "In general, we don't need any more supply, [from] wind or other sources, for the next five years," he said.

This dilemma is surprising, as it comes just months after legislators enacted ambitious new renewable-energy goals into state law. What does it mean for the fledgling Swanton project and for the future of wind power in Vermont?

Most of the players in Vermont's energy field say it doesn't necessarily spell the end for either. The state's large utilities locked into getting power from three large wind projects that went online during the last four years, so their interest, for now, has waned. They also seem to be more wary of getting involved in any projects that face heavy hometown opposition.

Short-term, that's an odd put developers such as Belisle in a bind. They are likely to have a harder time persuading the quasi-public Vermont Public Service



Board that a project is in the public interest — and therefore should be permitted to operate — without proof that they can sell the power to Vermonters.

Long-term, it's still in the mix, according to Chris Reardon, commissioner of the state Department of Public Service, which represents ratepayers. He argued that wind power is still viable in Vermont, particularly as turbine technology advances.

"I think it's more about the timing. GMP is a little long on power," he said. "Wind is still an important component of our energy future, but it's never been a situation where our countryside will be dotted with turbines."

Others say that wind power will be an essential ingredient in the state's move toward meeting the new

renewable energy targets. A state law passed this year requires that 75 percent of Vermont's power come from renewable sources by 2032 and sets a goal of 90 percent renewability by 2050.

"We're certainly going to need wind," said Gabrielle Stebbins, executive director of Renewable Energy Vermont, which represents renewable energy developers and utilities. "If we're serious about reaching 90 by 2050, you're going to see more and more supply."

In Swanton, Belisle, 39, with Ashley and his father, Gerald, launched the Swanton Wind project because, Belisle said, they believe that powering Vermont with locally generated renewable energy is the right thing to do.

"They aren't giving up, and Leslie Caldwell, a lawyer who is representing

the project. "There is a long way to go in the process," she said.

The Belisles have yet to formally apply for permission from the state to build the turbines, but the Swanton Wind project has already drawn the ire of neighbors and town officials fearful of noise and environmental degradation. The Swanton Selectboard last month sent a letter to a news page letter to the Public Service Board opposing the project.

Before applying for a certificate of public good from the board, the project's developers asked Green Mountain Power for a traditional agreement to buy the power their turbines would generate at a negotiated price. They took another route, too. They requested that the state allow them to sell their power under a newly enacted federal law intended to help independent producers.

Green energy developers in Vermont are showing renewed interest in the federal Public Utilities Regulatory Policy Act, or PURPA. The 1978 law requires utilities to purchase power from qualifying developers at set, long-term prices that are supposed to equal what utilities would pay for power elsewhere. The law was designed to help independent power producers compete with monopoly utilities.

GMP opposed Belisle's PURPA proposal and so is a negotiated price clause contract.

Burlington Electric Department and Wampanoag Electric Cooperative joined GMP in asking the Public Service Board to reject the PURPA request, which, they argue, would cost them more than other power sources on the market. The guaranteed prices, which were set by the state in February, vary by month and by peak and nonpeak power needs. Powell said they tried to be at least 10 percent higher than other contracts.

The board has not made a decision on whether PURPA applies.

Utilities' opposition to the contracts is long-standing and unfair, Caldwell said. "GMP and other monopolies consistently fight PURPA because its purpose is to encourage development and ownership of renewable energy facilities by nonutility companies, thereby reducing utility rate base and shareholder profits," she said.

Swanton Wind told the Public Service Board that granting a PURPA deal will help the state meet its renewable-energy

goals and that having a future power contract is necessary — especially for independent developers — to secure financing for their projects.

How will the utility's no-new-wind policy impact companies already building turbines in Vermont? Iberdrola Renewable, a Spanish company that operates in 20 U.S. states, has two proposed projects in Vermont — the long-planned Deerfield project in Randolph and Seaburg, and another in Groton that's in the early stages of development. There are lots of unknowns with every site, said Iberdrola spokesman Paul Capelano. Generally, he said, "We look at Vermont already as a market that is supportive of renewable energy."

Iberdrola has no deal for power from the Groton project, but Capelano said it's too early to panic. "We don't even know if we have a project."

Iberdrola did land a deal with Green Mountain Power to sell energy from the Deerfield project, on which it hopes to break ground next year, but that's the last word on the utility's permitting, and GMP has an option to buy those turbines 30 years after they start operating.

When it comes to keeping more wind power, Howell said, "I wouldn't say 'No, never.'" But she added that Green Mountain Power is focused on smaller scale renewables, such as solar and micro-scale generators that are located as close to the power demand as possible. The utility, which draws 9 percent of its energy from wind, must maintain a diverse portfolio to keep costs down, Howell said. Opening power facilities outright is a cost-saver in the long run, she said.

Green Mountain Power owns two of its wind-power sources for wind: Kingdom Community Wind in Lowell, which went online in 2003, and Seaburg Wind, which has been operating since 1997. The cost of power from both is relatively low: 6 cents per kilowatt-hour from Lowell and 2 cents from Seaburg. Both are cheaper than the 5 cents per kilowatt-hour GMP pays for nuclear power from New England Energy Resources in Seabrook, NH.

The utility also gets wind power from Granite Balance Wind in New Hampshire for 6.2 cents per kilowatt-hour and would pay 6.5 cents under the proposed agreement with Deerfield.

But that isn't the only concern when deciding whether to get involved in a project, Howell said. Community

support is also a factor, she said. Howell called the Brandon Schoolboard's unanimous letter of opposition to Iberdrola's project "significant."

When Green Mountain Power built the 21-turbine Lowell project, neighbors strongly opposed it, but the town voted in support twice — before and after the turbines were installed.

Annette Smith, executive director of Vermonters for a Clean Environment, has fought against many wind projects in Vermont. She suggested whether Green Mountain Power is still ruling from its Lowell experience, which spawned lawsuits and required the ability to buy neighbors' homes.

Not so, Howell said. "It was an amazing project that was brought in on time and on budget," Howell said.

Since then, wind opponents have become more organized and quicker to

quash projects, arguing that neighbors feel power loss is a confusing and legally-laden Public Service Board process. Last week, frustrating residents voted 274-9 against a new turbine Kildeer Hill Community Wind project that developer David Altman had proposed there.

Cadwell, who represents that project as well as Swanton Wind, indicated that both projects' developers will continue to counter opposition, which, she argued, has been based on misinformation. "If the frustrating Schoolboard was truly informed in informed discussion, it could have voted either way; it was a fleshed-out proposal to serve as a starting point for conversation," she said.

Cadwell brought the argument back to the need for clean, locally generated power. "We all know we need electricity not just to power our homes but increasingly to provide petroleum-free transportation and affordable, efficient home heating for Vermonters," she said.

Blumenthal did not respond to a request for comment. In a June presentation to the Addison County Democratic Committee, he made the argument that Vermont will be thinking for renewable energy, including wind, in the coming decades. To meet the goal of 100 percent renewables by 2050, Vermont will need 4,000 megawatts of wind power, he estimated. The state now has just 118 megawatts.

Blumenthal told the crowd "It's hard, but we've got to start moving fast." ☐

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Big Stink: New Law Leads to Huge Composting Challenges

BY HOLLY WALSH

The smell coming off the brownish mounds is so foul, it makes your eyes water.

If it stinks, that stretch could become the most distinctive feature of the Green Mountain compost facility in Williston and potentially disrupt the state's ambitious plan to reduce the amount of food waste going to Vermont landfills.

The work at the compost facility on Redmond Road, the largest in the state, emerged last summer as it received increasing amounts of organic waste because of an expensive recycling law passed in 2002. A neighbor who lives a mile away on Mountain View Road expressed concern to the operators of the facility about strong smells wafting her way day and night.

Tom Morone, general manager of the Chittenden Solid Waste District, which runs the facility, agreed that something wasn't in the air. "Late August, it smelled like blue cheese," Morone said. "We all went, 'What the heck?'"

He added, "We can't be a bad neighbor. Nobody should be sitting home at eight o'clock at night or five in the morning and smelling it."

But the odor has persisted. Last Monday, a visitor to the big operation whiffed the stench immediately upon seeing the huge piles of fresh food scraps in one of the receipt bays.

Tests are under way to determine the source, which Morone said could be large volumes of powdered creamer and other dairy-based food waste that came from Keating Green Mountain starting last winter.

If that's the cause, he said, the problem should go away. Morone stopped accepting flavorings, sugars and milk-based products from the Waterbury-based company in August after preliminary tests of the trash material showed high fatty-acid content. Keating officials confirmed that the dairy product is now going to firms to "make food."

Meanwhile, the old Keating material is working its way through its compost operation and should graduate to a less smelly phase within the next few weeks.

If the odor doesn't go away, Morone reasoned, it could be a permanent byproduct of managing increasing quantities of compost. In the fiscal year that ended on June 30, Green Mountain Compost accepted 28 percent more, from 167,775 tons to 4,415 "it didn't go up linearly," he said of the corresponding stretch. "It goes up exponentially."



Green Mountain Compost

Some bad smells are to be expected, especially when the fresh food scraps are dropped off. But the current level is unprecedented, according to Morone, noting compostable plastic bags may be contributing to the problem. Many consumers are using the biodegradable bags, which take the "yuck" factor out of composting, but it appears that when compost is sealed in the bags, the rotting smell intensifies and it's a real odorous when the bags are punched open in the compost mixing process.

If any one of those variables is causing the stench, Green Mountain Compost might have to cap the volume of food scraps at or below current levels. That would likely force the firm of Vermont to rethink its approach to large-scale composting.

His advice to state officials: "You guys need to know, if Chittenden can't do this, I think other people are going to have some problems."

Morone admitted, "You starting to raise a potential alarm."

He put *Green Days* in touch with the unhappy neighbor, but Donna Maronevic did not respond to a request for comment.

Vermont has big plans when it comes to the food we don't eat. A universal recycling law, Act 184 passed in 2002, mandates that all food waste must stop going to landfills by 2020. The law gradually steps up composting requirements to reach that goal, starting with the largest generators of food waste.

Last year, it required those who produce 104 tons or more annually — two tons per week — to compost. This year, on July 1, the law kicked in on generators of one ton per week. In 2017, haulers must offer food-scraps collection to residential customers, and by 2021 all scraps, including those from homes, will be banned from landfills. One exception: Residents who compost must of their food waste in the backyards will be allowed to send meat remnants, bones and skins to the landfill with their trash.

The push to reduce trash in Vermont appears to be working. During the past 10 years, the amount of trash that Chittenden County sends to the landfill each year dropped from 162,006 tons to 116,658. Diverting organic matter could help further, but if they're not going to the landfill, those food scraps still have to go somewhere.

The Green Mountain facility, which cost \$3.5 million to build, opened four years ago. It replaced a compost facility in Burlington's innercity, which had to close as a result of various concerns, including liquid runoff near the Winooski River.

The Williston operation was designed to avoid such problems. Sitting on a concrete pad, a large shed hosts covered bays for compost at different stages. The floors of the bays are dotted, so air can be blown into the material to speed composting. A webbing of wires outside the bays keeps mosquitoes out, so they don't litter the area with droppings or carry off chicken bugs. Pipes collect runoff to keep it from leaching into the ground.

The conversion of food scraps into rich, black soil takes about six or seven weeks. Wood chips and debris are added to the mix to boost the process, during which the compost must reach temperatures of 131 degrees Fahrenheit or higher for three days in order to kill pathogens. Because it helps the pile get to that temperature naturally, even in the dead of winter. Digital probes measuring the temperature stick up from the piles, so employees have

answers to their questions about the pile. Does it need more ventilation or moisture, or less?

The compost turns in black mountains at one end of the property for six to nine months before it is bagged and sold to spread on gardens, lawns and fields.

The odor problem is not the first challenge the Williston operation has faced. In 2012, it unwittingly sold tainted compost that withered the plants it was meant to nourish. Tests revealed that herbicide-laced horse manure was the culprit. The facility suspended compost sales for 30 months and now accepts low manure and tests each incoming batch. But compost sales have still not resumed.

But one reason CSWD had to subsidize the facility last year with roughly

\$600,000 from fees at levies on waste and recycling collection. The board that runs the publicly owned district hopes someday disposal fees and increased compost sales will make the operation more self-sustaining.

Whatever happens on Redmond Road, Vermont will need much more composting capacity to reduce its waste-management costs. And it won't come cheap. Vermont must invest an estimated \$45.5 million to implement the universal recycling law by 2020, according to a state-commissioned study. Most of that money, about \$29.6 million, would go to build infrastructure to manage food waste. Pending ideas include a five-cent tax on plastic and paper bags and a new solid-waste service tax on trash, food scraps and recyclables at collection or drop-off.

At least 100 restaurants in Chittenden County are now composting on-site or sending food waste to Williston, and more than 100 different types of businesses or institutions are doing the same. Morris said. Some are receptive to her outreach about the new law; others less so.

"Some people argue out of philosophical opposition to the government telling them that they need to be doing anything with their business," she said. "Then there are some people who just need to be reassured and shown that this can work in their facility, especially when you're talking downstream in Burlington. Spoons are right."

Morris works with businesses to reuse animal food or food waste to the best sources, whether it's a pig trough or the barge bays at Green Mountains Compost. Waterbury breweries are routing grain waste to bag firms. Morris said.

The law encourages business owners and residents to find the best practices. "There's a lot of ways, not to speak to skin this audience," Morris said. ☐

Contact: molly@sevendaysnt.com



at least three dairy farms that milk 2,000 cows. CSWPs Chittenden Community Biodigestor Project would produce enough power to light 493 homes.

Morris and his board have reached out to GMP to discuss partnering on a biogasifier in Chittenden County.

Meanwhile, the compost law is slowly changing the operations of restaurants, grocery stores and other big producers of food waste. Many big grocery stores and restaurants were already composting, but the law is pushing them to donate more items to food banks and farms. It is also spurring businesses to assess how they will respond to an imposing regulations, according to Michelle Morris, assistant waste-reduction manager at CSWD.

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Bernie Sanders Campaign at White House

Bernie Sanders Makes It a Million

Sen. Bernie Sanders (I-VT) has reached a milestone some are calling historic. He's raised in more than 1 million online contributions to his campaign for presidential candidate.

Sanders' campaign manager, Jeff Weaver, issued a statement, September 30, lauding the record donations. "I wanted to thank you from the first. A short while ago, we flew out our goal of 1 million online contributions to our campaign," Weaver wrote. "You're doing it."

Sanders reached the million mark earlier in the campaign cycle than Barack Obama did in 2008 and 2012.

That doesn't mean Sanders has raised more than 1 million people. Campaign press, including Governor Sanders, told POLITICO that 500,000 individual contributions — many of whom made multiple donations — contributed.

Sanders, who is challenging Hillary Clinton for the Democratic nomination, raised at least \$26 million in the last quarter according to the New York Times — just behind Clinton's \$28 million.

TERRI HALLENBECK

Vermont Health Connect Meets Deadline

Gov. Peter Shumlin celebrated Vermont Health Connect's second birthday Thursday by announcing a big fix to a problem that has plagued the insurance exchange since its launch. At a Statehouse press conference, the governor said the state now prepared to make a software upgrade that would avoid the system's annual, problematic period when businesses crash.

Shumlin, who has long been criticized for overpromising and under delivering on Vermont Health Connect, took great pains to speak cautiously.

"I want to make clear that today is not a mission accomplished," he said, standing before big health care customers, customers or policy representatives and exchange users. "It's an update — that we've very aptly said is that on November 1 this exchange is going to remain as solid as it did it would have from the start."

Shumlin said he was "thrilled" Vermont Health Connect had met the second of two deadlines he set for the system last March. At the time, he said he would observe the state-based exchange if it could not automatically process changes in account information by May or if it was up and running by October. But on Thursday the governor said that wouldn't be necessary.

He also mentioned progress in Health Connect's "change of circumstances" functionality. State lawmakers' health customers have struggled to update personal information — such as changes in employment or living status — that can affect the cost of insurance plans. Many have filed lengthy queries and received brief statements.

Shumlin said Vermont Health Connect staff members had been able to make the backlog of changes of circumstances requests from 10,212 to just 156. Those that were complicated by a technological failure would be manually resolved within the next two weeks, Shumlin promised.

PAUL HUNTZ

lifelines

OBITUARIES, VOWS, CELEBRATIONS

OBITUARIES

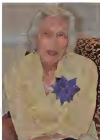
Dorothy Perrelli

SOUTH BURLINGTON

Dorothy Marie Perrelli of South Burlington passed away quietly at Veterans Hospital on September 28, 2023, at the age of 93. The young girl would soon be known as Barbara Marie Lewis and Erik Thomson, wife of Dorothy E. Dowdy for the past 71 years of married life to Albert Perrelli on New York Day in 1952. She was 11 years old to get married and she was from the Navy. Together they founded the second Burlington Air Corps and lived in New Berlin, Wisconsin and Jamaica.

Dorothy worked in various secretarial and office administration jobs, including at State Farm Insurance, the Office of White Administration in Muskegon, IL, Child Lutheran Church in Caledonia, MN, as personal secretary to Ethel J. Anderson for the United Nations, and as president of the American Women Club of New Berlin, WI, supporting it in two public school years, and as president for the Customs Corporation Council in Wisconsin.

As the quiet and humble family matriarch and helicopter



mother, Dorothy was much loved by all maintained contact with everyone and was the keeper of her family line. She embraced her husband's family and was more Perrelli than a Perrelli. Longtime friends in Italy called her "our American mother." Friends and family also describe her as kind, caring and full of grace. She was a conscious and determined caregiver in the face of multiple diseases throughout her lifetime. She was highly accomplished in many types of needlework and was an avid knitter right until she

passed and Barbara Ellen Richman and many grandchildren and nephews. Dorothy is predeceased by her siblings, Arnold Thomas, Agnes Thomson, Kenneth Davis, Elder Thomson, Donald Thomson, her nephew Erik Thomson and Michael Perrelli Sr., and niece Mary Anne Perrelli.

A memorial celebration of Dorothy's life will be held on Monday, September 18 from 3 to 5 p.m. at the Peace Senior Living Community, 7 Aspen Drive in South Burlington.

and contributing to the University of Vermont Medical Center personnel.

Dorothy is survived by her loving husband Albert Perrelli of South Burlington, her children, Daniel Perrelli and Tara Perrelli, grandson Nate West, granddaughters Emily Seymour and "Special Person" (great-grandchildren Bailey, Harley and Miss Seymour), niece and nephew Thomas Davis, Joanne McCutcheon, Paul Thomson, Helen Pearl Jones, Catherine Perrelli, Mary Louisa Bouslogian, Vincent

BIRTH



Levon Ray de Seife

BURLINGTON

On August 28, 2023, at the University of Vermont Medical Center, Levon Hobart de Seife was born. Levon de Seife welcomed their first child, Levon Ray de Seife. He is named for his father, John, and the drummer of the band and Levon's first uncle, Ray.

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Vermont Man on Wire: Jade Kindar-Martin Talks About Filming *The Walk*

BY ETHAN DE SEIZE

On a spring day in 1997, **JADE KINDAR-MARTIN** went for a stroll across Burlington's Main Street. Not on Main Street—above it. Kindar-Martin is a high-wire walker, and his rooftop-level perch allowed him to look back and forth between the Notch and the Chittenden Superior Court buildings. His daring, without-suit *Walk* took place in a smaller city and at a lower elevation than that of his idol, Philippe Petit. In 1974, Petit walked a tightrope strung between the two towers of the World Trade Center.

Nearly 20 years later, Kindar-Martin, now 45, found himself walking in Petit's footsteps, as it were. In *The Walk*, Robert Zemeckis' new film about Petit's legendary feat, the Vermont-born wire walker appears as the stunt double for star Joseph Gordon-Levitt. As Gordon-Levitt as Petit, Kindar-Martin serves that leg-and-ear duty that, which was also the subject of the 2008 documentary *Man on Wire*.

Two days after seeing *The Walk* for



the first time, Kindar-Martin, who lives most of the year near Nimex, France, sat down with *Seven Days* to discuss his experience on the set of a film that's already being mentioned as an Oscar contender.

SEVEN DAYS: How did you get interested in high wire?

JADE KINDAR-MARTIN: The very first reason why I'm a high wire walker is [Circus Sirkus founder] Rob Mennas.

He opened up a whole new world. My first year at Circus Sirkus, when I was 14, I learned a little bit of wire, and I was immediately pulled in. It came pretty easy to me. When I graduated from [Champlain Valley Union] high school, I was accepted at both the Tisch School of the Arts at New York University and at a small circus school in Montreal, the *École Nationale des Arts de Cirque*. The message I got one night was that you can be an actor whenever you want, but you're 18, and you can only learn high wire now.

Sir: You're a wire walker, not a stunt man. How'd you land the gig on *The Walk*?

JM: I have an amazing life. [Laughs] Ten years ago, my wife decided to leave Circus du Soleil—she's an acrobat—because she wanted to become a stunt woman. Within a week or two, she got her first job with Bob Zemeckis, making *The Polar Express*. [When I saw Polar Express, I'd see a girl sitting on a bench swinging her legs, and I'd say "That's Karna!"] She became friends with the producer Steve Stoen. Two years later, he calls her up and says, "I remember that your husband is a high wire walker. We're doing this movie—would he be

Local Artists Go Roller to Roller on a New Downtown Mural

BY SADI WILLIAMS

Recently, a colorful mural of cartoonish race cars by Mitchell Scherr appeared on the west-facing wall of Simon's Downtown Mkt in Burlington—and lasted less than a month. The work was part of the New York artist's nationwide series "Da Race," other examples of his work can still be seen outside Pearl Street Beverage and the Burlington Beer Company. But just as quickly as the Simon's "race" began, it ended in another flurry of rollers and spray paint.

GOFFER/REYNOLDS/ANTHILL COLLECTIVE, a group of local artists who assisted Scherr this summer, and he had an inkling that the mural had been poorly received until he saw on Instagram photos of someone painting over it.

"I don't work on Court Street. I'm not there every day," Raymond said. "He submitted the sketches, and everybody knew 'Da Race' was going either way, so it was interesting that it got a fair amount of negative feedback pretty quickly."

Most of the discontent was expressed by patrons and employees of the *Daily Planet* and Revolution Kitchen across the street, as well as by Simon's owners **CHARLIE and ANTHONY**. The *Blondies* often work with **BRUCE WILSON** of the local nonprofit Service Handout, part of whose mission is to keep graffiti at bay by providing wall space for youthful artists to paint. According to Wilson, the nearby business owners "all agreed [they needed] a more quality mural on that wall."

Charlie Handy said in a phone interview that Scherr's mural just "didn't fit with the neighborhood." At his request, Wilson met with Planet owner **CARLY HUGHAN** and Revolution Kitchen chef **JEFF HODGSON**, who had expressed an interest in painting over "Da Race" with his own design.

"I told Jeff that Anthill Collective was already on it," Wilson wrote in an email. "**MIAMI** [owner of Anthill Collective] called him to do a collaboration."



If the situation seemed clear to Wilson, apparently Anthill and Hodgson weren't on the same page. The emergency chef, who got a green light from the *Blondies*, went ahead and started rolling the wall, prepaging it for his geometric diamond design.

When the collective found out that Hodgson had started painting, Raymond said, "That was the moment when we were like, 'OK, what's going on?' We should go meet this guy." Because we were pretty excited to get down there and paint."

What could have turned into a speedy paint throwdown instead became a typical Vermont collaboration: polite, community-minded and... incorporating a tree.

"We figured, you know what, rather than turn this into some sort of political mural battle, let's just all work together," Raymond said. "You take a section of the wall, we'll take a section of the wall."

Riffing on Hodgson's design, Anthill artists painted the right side of the station's western wall with installation designs depicting a heart and a tree with

willing to come and teach her how to walk on the wire? Karine asked who was the stunt man for Joe, and TIMOTHY Joe, and we're the exact same height, the exact same build...

32. I gather that Philippe Petit was an inspiration for you

JK-M: When I was 14, my mom brought this book for me (Philippe Petit's *On the High Wire*). And I absorbed this book. I kept it with me all my life. He has a lot of all the different tricks he'd seen, and I kept taking off the ones I could do. Philippe Petit is really my inspiration to become a high wire walker. So on the first day of filming, I was in Philippe Petit's black jumps, black turtleneck and my hat, riding a unicycle down the streets of Paris. It was bizarre, because I'd read about it, I'd seen those pictures, I'd watched out how he had his rope.

When I got out of Circus Brezhan, I found a high-wire teacher in France. Rudy Orsankowski Jr. This man was an eighth-generation high wire walker. We called "His father," "Papa Rudy," is the walk is the character played by Ben Kingsley. That's my teacher's father. So you're in the "line" of Philippe Petit in that sense.

33. Why would a movie like this even need the services of a real high-wire walker? Why not just have Joseph Gordon-Levitt walk along a beam and digitally drop him into a scene?

JK-M: That is what happened for some shots. Something I suggested was to make a plank and set the wire in the middle of it, so he could feel it. Otherwise, he'd just be going off over the place. So, a lot of times (in the film), it's him on the plank.

Part of the reason that I came was that it wasn't just wire that I did. I did all the juggling, all the unicycle work and all the slack-rope work. Also, Rob wanted it to look as real as possible. In the trailer, you see the feet of a character walking out [on a rope], and that's me. If you watch the movements, they're different from those of someone who had never done high wire. Unconsciously, we know. We see things, and they make us believe or not little movements that we don't even know about. I think [Zemach] wanted it to be as real as possible, since he knew that everything around it was going to be digital. Adding some kind of flesh and blood to the mix.

PERMITTING MARIAN WINE: 8-10-17

an overripe acorn hanging off a barren branch. Locals may notice similarities in color palette and shape to one of Andy's other pieces — the *At-Doog* mural in the alley between Becker's and Flaco, dedicated to the late DJ and artist Andy Williams.

Raymond explained that the tree, in particular, "is based on drawings that Andy had done right before he passed, while he was in the hospital." The heart-hugging Ambell Collective's and Hadjdon's work could be seen as both a loving gesture to At-Doog and a commentary on the power of paint to overcome age.

"We're trying really hard to not make any of this about politics or fighting," Raymond said. "We really just want people happening all over the city, and people should want more of them."

Hadjdon has expressed the same desire. Yet the mural says didn't end there. Soon after completing the west wall of Ambell, Hadjdon said, he got the go-ahead from the Handys to begin another mural on the south-facing wall. Seven Days caught up with the chief last week while he was working on the new piece, a design of brightly colored squiggles overlaid by zigzagging arrows.

Hadjdon said Wilson had told him earlier in the day that he didn't have

permission to paint that wall, contrary to what the Handys had assured him, and that his work would soon be replaced. Swelling in the parking lot facing his hotel, Hadjdon roared, "I don't want any negativity coming out of this. A mural could roll for a day, for a week or for a month," he said.

Asked for comment via email, Wilson reiterated, "The south wall was going to be painted by Ambell Collective. It will be a memorial for Charlie [Handy's dad, Jeff Hadjdon] was not supposed to touch any of our other walls."

Hadjdon confirmed that a tribute to his father, Sullivan Hadjdon, would be incorporated into one of the murals on the building. When asked about Hadjdon's work, though, he seemed appreciative. "I think it looks good. It makes the whole area look better," he said.

Raymond pointed out that, regardless of any crossed wires between artists and building owners, the Ambell murals are a step in the right direction. "It seems like there's a lot of excitement about murals being painted in the city," he said. "That's what I take away from this." ☐

INFO www.ambellcollective.com
LARRY WINE: 8-10-17; JEFFREY WINE: 8-10-17

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'Of Land & Local' Contemplates the State We're In

BY PAMELA POLSTON

Avery, very long time ago, some early humans had the idea of representing the natural world, rather than just being in it. Whether that first gesture was stick figures or symbols, we can't know for sure, but it was surely evolutionary. The artwork of ensuing civilizations suggests that the desire – perhaps need – to contemplate and depict the land is stamped in our DNA.

Realistic landscape paintings are still popular, and the relatively unspoiled environs of Vermont continue to inspire plein-air painters. But in contemporary times, some artists have been more inclined to illustrate, and protest, the unfortunate consequences of destructive human behavior on the earth. The 2015 iteration of the multi-site exhibit "Of Land & Local," which recently opened, represents this spectrum and many points of interests in between.

The third annual "statewide exploration of contemporary art" in **BURLINGTON CITY ARTS** calls it an attempt to "initiate a dialogic social issues surrounding art and the environment that relates to the Vermont landscape." For this year's show, curated by BCCA's **AL JUNGELSON**, 16 artists created work during outdoor residencies at state parks, as well as at Shelburne Farms and the Marsh-Billings-Rockefeller National Historical Park in Woodstock. The results are currently on view at the **WAX CENTER** in Burlington (five artists) and the **SHELBURNE FARMS COACH HOUSE** (10 artists).

As noted, these works span a variety of mediums and styles. Though each participating artist presented actual proposals for his or her work, Jungelsson allowed them latitude for altering projects enroute, and one of the artists at a panel discussion last Saturday at the Coach House. Sometimes nature just doesn't cooperate.

WENDEY COPP and **ISADIAN BAKER SMAY**, for example, admitted that they vented with an installation of woven grape vines and other botanicals in a wicker bowl at Shelburne Farms, and their structure kept changing. Despite these challenges, or perhaps because of them, the sculptural forms the two women created over the summer – using vines, willow branches, leaves and apple tree printings – are among the most engaging and successful in the exhibit. Whether crafting figurative works – such as the well-known abstract ones on the floor or wall, Copp and Smay depict literally related to the exhibit's theme.



Knockdown Road by Lisa Moxley

So did sculptor **ANGELA ARNOLD**. But her "installation" added to the Shelburne Farms grounds by subtracting. Known for his humorously anthropomorphic furniture-based works, Arnold trimmed a straight line out of a row of thick backhewn bushes near the Coach House. So subtle is the cut that visitors have to know it's there to notice it. In keeping with the ethos of earth art, what was removed will grow back, backhewn is a perceptive remark.

Arnold's creation evokes the adage that there are no straight lines in nature; only humans make them – from east crop rows to highways to landing strips. Last Saturday, Arnold noted that his piece reflects an interest in landscape architecture, but also that, over the summer, he "fell in love with" the far less constructed forms of weaver reeds.

Recent Jungelsson also trades in lines, even if they sometimes go in a circle. The Dutch artist puts unusually intense physics into his work. He runs the course of a precharged design in, say a field – and invites others to join him – until the swirling spray of grass reveals a pattern. Arnold, dream-voiced photos of his work are as vivid as both BCCA and the Coach House.

Jungelsson is interested in the use of public spaces and how humans leave traces on the earth. But he chooses to leave ones that, like that backhewn slice, will disappear. His work speaks eloquently to patterns of human behavior, from walkers wearing down diagonal shortcuts between right-angled sidewalk to backhewn "bearing traces that will remain for the next 5000 years," as he put it at the BCCA exhibit reception.

BARBARA SCHWARTZ connects the idea of the human footprint in another direction. Her installation at the Coach House makes/ writes and clear plastic waste forming a suspended, illuminated "chandelier" and, on the floor beneath it, a circle of other debris. As Schwartz admitted in the panel discussion last week, she finds a certain beauty

in these objects, even though the sculpture serves to prompt consideration and its long-lasting impact on the planet.

All of the artists encountered random visitors during their residencies this summer, but Schwartz, who coordinates BCCA's Art From the Heart program for hospitalized children and their caregivers, proactively conducted workshops at Shelburne Bay State Park in Vergennes. "But see, it was about what we throw

away," she said Saturday. "Kids had this gut understanding of how messed up it is." Destroying the earth is a depressing topic, Schwartz acknowledged. Her wary artistic hopelessness was to encourage her young students to "grow up and find better solutions."

Two curious choices for "Of Land & Local" are on view at the BCCA Center: The works of **ANNA MANN** and **OLGA KOSMINSKAYA** are engaging but seem more concerned with limitation and labor/loss, respectively. Each of the other dozen participants, however, found his or her way into the exhibit's theme with the thoughtful idiosyncrasy expected of artists.

Now it's time to visitors to discover how, or whether, artists' interpretations of the land influence their own ideas. Those who head to Shelburne Farms for a look should be sure also to stop near the **SHELBURNE FARMS** current "Bye on the Land" exhibit (see review page 76). It is conceptually and aesthetically – though not officially – of the same mind. ☐

Contact: pamela@sevendaysart.com

INFO

"Of Land & Local" through November 14 at BCCA Center in Burlington and through October 31 at Shelburne Farms Coach House.

A panel discussion with "The New Working Landscape: Renewing Energy and the Architecture of Vermont" is Thursday October 15, 8-10 p.m. at the Shelburne Farms Coach House. See website for agenda programming www.sevendaysart.com

THE EXHIBIT IS INTENDED TO 'INITIATE A DIALOGUE ABOUT ISSUES SURROUNDING ART AND THE ENVIRONMENT THAT RELATES TO THE VERMONT LANDSCAPE.'

From Classic to Contemporary, Vermont Opera Sings On

BY AMY LILLY

Vermont's opera scene is moving steadily onward and upward, to borrow a New Yorker phrase. Debra Rancie Fleming will appear just over the border at Dartmouth's **WINTER CONCERT** FOR THE ARTS on October 27 in a solo performance that's long been sold out in Burlington. Two new opera groups — **THEATRE KAHANAW** and **IN TANGUO THEATRE** — will produce the 1938 Czech opera *Boris Godunov* in March.

And, on the heels of the Westfield-based Green Mountain Opera Festival's demise, the **VERMONT OPERA PROJECT** is taking shape in Rutland. Aiming to produce a 2001 version of *Orpheus* and *Eurydice* and other contemporary and rarely performed operas, the fledgling company will host a fundraising concert of American songs on October 31 at the College of St. Joseph.

Meanwhile, the **OPERA COMPANY OF MIDDLEBURY'S** reputation for solid staging and creative productions has been validated in New York City. Youkang Lee, the tenor who got his start singing in the company's very first production, in 2004, is currently starring on the Metropolitan Opera stage in *Marius* in *Il Trovatore* — opera, yes; opera world, forever. American, Netschko and Daniel Flannery Scouts regularly attend OCM performances, according to OCM director **DAVID ANDERSON**.



DAVID ANDERSON



Core Rancie

— and among audiences for its first, moving, alas, "Lulu's Lament."

The story, based on Virgil's *Aeneid*, "clips along like a good movie," according to Anderson. When the opera opens, Dido, queen of Carthage, is secretly pining for the visiting Aeneas of Troy — the handsome son of Venus who's destined to found Rome.

After Aeneas falls in love with Dido, too, he'd happily stay put. But a war-crazed and her wishes plot to separate them by tricking the warrior into leaving abruptly for Italy. Devastated, Dido appears to die, the libretto is unclear. Staged through the centuries have depicted her thrusting a dagger into her heart, but Anderson feels he may have other plans.

His main puzzle lay with the witches, however. In the libretto, their only motivation is that they want to reign the queen because they "hate" her, "as we do all [people] in going into state."

Anderson decided against the women's usual portrayal as "snick-fingers-at-the-audience. Instead, influenced by Alfred Hitchcock's *The Rope*, he imagined them as maids in Dido's palace who pretend to mean evil while plotting their employer's downfall.

"It will be genuinely creepy," promises Anderson, who's particularly interested in how staging can convey psychological depth.

The music, meanwhile, will be handled by Middlebury College Baroque specialist **JENNIFER BARTHELE**, who founded the **MIDDLEBURY BACH FESTIVAL**. In a rare collaboration between the college and the professional company, OCM is also drawing its chorus from the college choir. The leads have all sung in former OCM productions, including mezzo soprano Sara Peterson, who will sing Dido. Peterson sang small roles in two Metropolitan Opera productions in the past two seasons.

That should please aficionados of Dido's secret, including **OSCAR NEWMAN**, the director of **ORPHEUS** in Burlington, who has conducted the opera six times in the past 50 years. "It's just such a stunning piece," says Newman of the music, "and it has a wonderful feel. You can grow people just into the heart of the end."

Audiences may have to bare their knees before OCM's new offering: past performance Q&A sessions with the singers. These will supplement the pre-performance talks, which happen an hour ahead, according to board president **MARC CLARK**. And there will be three performances of *Dido* instead of the usual two the company allows its concert operas. That's one more sign that the state's opera scene is growing, on a Vermont scale. **B**

INFO

Dido and Aeneas by Henry Purcell is presented by Opera Company of Middlebury Friday and Saturday October 16 and 17 at 8 p.m. on Sunday October 18, 2 p.m. at Town Hall Theater in Middlebury. www.operaocm.org

The Vermont Opera Project presents "An Afternoon of American Song" Sunday October 22, 3 p.m., on Tullie Hall Theater. College of St. Joseph Rutland. stageproject.org

Vermont Man on Wire

50: What kind of instruction did you offer to Joseph Gordon-Levitt?
JM: The nature of my instruction was as much mental as it was physical. Being a high-wire walker is 90 percent mental. You really have to know that you're going to get to the other side, to know that you're not going to fall. It's an attitude. If you're scared, then immediately your shoulders start coming in, you round your back, you start closing in to protect yourself. You have to conquer that fear. Open your chest up, throw your shoulders back, head up. I would constantly talk to him about that.

50: You did stunts in the movie, but you were also a consultant, right?
JM: Yes. I was consulting on everything from the diameter of the wire and how it should be rigged to what lighter tape I should have — the gold one as the other one? I was the only one other than Philippe. Pete who knew that he had a gold lighter. At one point, I got called into Bob's office, and Bob, Steve and the stunt coordinator all look at me, and I'm like, "Uh, what's going on?" They said, "We've decided that you need a stunt double." I said, "I am the stunt double!" They said, "No, you do juggling, slack rope, acrobatics, high wire. If you get hurt doing a trip over the last stunt, then the whole last month, which is the whole last month of the *Ten Towers*, will have to be scrapped." So the stunt man had a stunt man.

50: You just saw the film for the first time. What did you think?

JM: We saw it in JGJ, and I'm always a little skeptical of SD. But in this movie, it works. At one point, [Pete] falls and the balancing pole comes straight out, and everybody went like this [jacks]. With IMAX, you're going to be transported straight into the backs of his eyes.

I was really happy that it was Bob Zemeckis who made this movie. The attention to detail that he has, and the way he treats the camera angles, is like no one else. I got chills seeing the movie.

50: How does the *Walk* add to what *Slingers* already know from *Man on Wire*?

JM: I think they're complementary. Whereas in *Man on Wire*, we get that kind of outsider's perspective. Whereas with this movie, we are literally behind Philippe's eyes. We follow in emotion as a wire walker, and as a person. **B**

Contact: arthur@josephgordon.com

INFO

The movie *Man on Wire* is playing in several theaters in Vermont. Screenings on Friday October 16

I'VE SEEN GROWN PEOPLE BURST INTO TEARS AT THE END.

BILL METCALFE

Now 11, the Middlebury company continues to produce one fully staged opera in early summer and one full concert opera each year to sold-out houses at **TOWN HALL THEATRE**. This weekend is its third concert opera, and its first since its early demise. Henry Purcell's 1688 masterpiece *Dido and Aeneas*. The young, 70-minute tragic opera in English is a favorite among directors because of its minimal needs — straight piece-anchoring, in this case

Dear Cecil,

If juglone can induce cell death in humans, how are walnuts good for us? Is it juglone in walnuts that causes walnut/pecan allergy?

Maja Ramirez

There is, admittedly, something a little uncomfortable about a phrase like "cell death." Cells are what we're made of; death is bad, etc. So given certain facts, Maja, you're in a reasonable quandary. Walnut trees, along with other members of the Juglandaceae family (pecan, hickory), do produce a compound called juglone. And the 2005 study you linked to in your email, from the journal *Toxicology and Applied Pharmacology*, did indeed find that juglone induced death in the human cells researchers applied it to. The authors concluded their report with the suggestion that "since juglone is present in human health and dietary products, a further understanding of its effects on human cells is warranted."

They weren't the first to wonder about juglone's potential effects on human wellbeing. Scientists before and since have explored that very question — but mostly what they're looking at is whether a little juglone might actually be a good thing.

First, though, let's back up. The various non-scientific

benefits of juglone, medicinal and otherwise, have been well-known for ages. (And it's not-fake news I'm talking about exclusively here: Juglone, found in the walnut tree's roots, bark, leaves, wood and green husks, is unrelated to allergies triggered by eating the nuts themselves.) In the early 20th century, for instance, *American doctors* prescribed juglone to treat various skin conditions; it's been used as a folk remedy around the world to battle inflammation, fungus, microbial issues — you name it.

In addition to examining its long career as a natural medicine (as well as an ingredient in hair dye), a 2003 literature review suggests we haven't yet tapped juglone's full potential, including as an antibiotic and anticancer — the authors propose using it to rid ships' ballast water of invasive marine species. Those proposals, too, are already half knowledge. Lousy fishermen used to dump stinky walnut hulls into ponds to take advantage of juglone's toxic effects; the stunted fish would float to the surface, easily collectable. And as an herbicide, juglone will be

familiar to backyard gardeners as the reason you don't want to grow some vegetables too close to a black walnut tree, the richest source of juglone in the Juglandaceae family. It inhibits the germination of certain plants (including, tomatoes, potatoes, peppers and eggplants) living within the walnut's root zone, which, in a mature tree, can extend up to 80 feet.

So far, so good. That's potent stuff, and humans have figured out some crazy ways to deploy it that, often as not, exploit its unique lethality. But inside the body? That 2005 paper you cited found two responses juglone produced in human cells: necrotic and apoptotic. Necrosis is no good. That's the capital D death you're worried about but scientists evidently aren't — I wasn't able to find much more research into juglone's necrotic tendencies. They're more interested in getting juglone to induce apoptosis, which is the naturally occurring process, also known as "programmed cell death," by which our bodies cull out cells that are no longer wanted or that present a threat to our health. Scientists' thinking is this: Can juglone be used to produce an apoptotic response in something really nasty inside a tum — say, cancer?

The research has certainly been promising. A 2004 study in *Cell Biology International* reported on exposing, *in vitro*, a chemotherapeutic-resistant line of melanoma cells to juglone; the juglone did enough of a number

on the cells and their tendency to proliferate that the scientists suggested the compound might be characterized as an anti-cancer agent according to criteria put forth by the National Cancer Institute. Similar reactions have been observed when juglone has been let loose as leukemia, prostate cancer and cervical carcinoma.

And we haven't exhausted juglone's medical possibilities even when cancer's not concerned. One recent study found that its antimicrobial properties prove effective against *Acinetobacter*, a common pathogen that can cause granulomatous amebic encephalitis, a rare but highly unpleasant infection of the brain and spinal cord that affects people with compromised immune systems; researchers floated the idea of using juglone as a disinfectant in hospitals. It's shown potential as an antiviral agent, too, as when it was recently tried to salubritate affect against the poliovirus, an enzyme in HIV.

I'll allow as to there being one distinct danger associated with a full-grown black walnut tree, as evidenced by the long-running saga of several Toronto residents trying to get permission to remove such a tree from their neighborhood. It seems the walnuts fell so hard and



heavy that somebody getting accurately beamed is to hear the locals tell it, practically inevitable. When in 2007 the city council considered their most recent anti-tree petition, one witness cited her 80-year-old mother as a potential victim. "A good wheel from one of those trees is probably going to see the end of her."

"Walnuts do fall," Toronto's parks chief admitted, "and they could cause a little bruise." But the council still blocked the tree's removal, deeming the hazards it posed to be, apparently, quite negligible.

INFO

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WTF? What's Up With the Zombie Patrol Bumper Stickers?

October marks the official start of zombie season. For the one month of the year when it's socially acceptable to dress in shredded, blood-splattered rags, hang around in a flesh-gripping cage, and moon threateningly at friends and strangers alike. This close to Halloween, most folks laugh it off as a seasonal abject — provided the groping stops at a minimum.

Vermont is no stranger to the zombie craze. About a year ago, black-and-yellow bumper stickers with the words "Zombie Patrol" began appearing in numerous stores and supermarkets throughout the state. The stickers feature a couple, armed with a pitchfork and axe — the latter might also be a cricket but à la the 2004

hit grown into such a ratings and marketing juggernaut that it's spawned a small crushing flood of merchandise, including coffee mugs, belt buckles, plush toys, jewelry, Lego characters and, yes, even lottery tickets.

For about four months last year, the Vermont Lottery offered "The Walking Dead" scratch tickets for \$2 a pop, according to Jeff Caverdine, director of marketing and sales of the Vermont Lottery Commission. However, because the state was restricted in its use of "The Walking Dead" name and imagery, Caverdine says they had to figure out an "ad-around" for marketing the short-lived product.

The solution: The commission distributed 35,000 free "Zombie Patrol" bumper stickers anywhere the

of nontraditional training approach would provide inspiration for other personnel trying to teach topics that can be very boring.

Following on the heels of the DoD's zombie destruction came a more widely reported public education campaign, launched in May 2011 by the U.S. Centers for Disease Control and Prevention, called "Preparedness 303: Zombie Apocalypse."

This campaign, which is still live on the CDC web site, includes a list of supplies for making an emergency kit, instructions for preparing an emergency plan with family and friends, a free (and creepy) downloadable poster of a zombie zombie undead eyes and fangs, and even a brief history of zombies in popular culture.

"You may laugh now," the website reads, "but when it happens, you'll be happy you read this, and, hey, maybe you'll even learn a thing or two about how to prepare for a real emergency."

The CDC campaign was so effective that it spawned imitator



zombie flick *Alone of the Dead* — fending off two stiff-armed attackers. Beneath the blood-splattered illustration is the Vermont Lottery's website address.

It requires no great investigative skills to deduce that Zombie Patrol was a state-sponsored ad campaign aimed at boosting lottery ticket sales. Granted, it was a departure from the usual scratch-ticket themes that typically resemble card games ("Blackjack Attack," "Deuces Wild," "Pat at Hearts"), the affairs of Trump-like fortunes ("Hit Cat," "Risky Business," "Millions Payoff," "Money Tree"), or just the odd and gaudy ("Dollars in Debt," "Did I Win?"). Odds are, the answer to that last question is "Fuck, no!"

So why did the Vermont Lottery Commission embrace a marketing scheme that depicts brazen and depraved mock antics trying to satisfy their hunger for flesh before being disgusted with a firm slapshot? Searching *all* sorts? The lottery is, after all, a government program that each year separates Vermonters from \$100 million to \$100 million of their money. All in the name of funding public education — about 15 percent of the state's budget, *approx*.

Turns out, the explanation boils down to three words that totally fit the jockey with scratch-ticket leapers: "The Walking Dead."

AMC's gory smash-hit TV series, now in its third season, revolves around a band of zombie-apocalypse survivors and is loosely based on the comic book series of the same name: "The Walking Dead" TV franchise

scratch tickets were sold. The stickers were part of a larger promotional campaign that also included social media, product giveaways and a free "membership" in the Vermont Zombie Patrol. Says Caverdine, "A lot of people grabbed onto that."

The VLC certainly wasn't the first governmental agency infected with the zombie bug. That honor likely belongs to the Department of Defense's U.S. Strategic Command, which, on the summer of 2009 and 2010, created a "zombie zombie dominance" training tool for emergency planners at the Joint and Combined Warfighting School, in Norfolk, Va.

As the Hype planning document, officially titled CONPLAN 5888, explains in its disclaimer, "This plan was not actually designed as a joke." STRATCOM didn't want to risk the political fallout of having a fictional plan, which used real authors and actors, fall into the wrong hands and get mistaken for the real deal. So it took a zombie apocalypse instead.

"Because the plan was so ridiculous, our students not only enjoyed the lessons, they actually were able to explore the basic concepts — very effectively," CONPLAN 5888 reads. "We also hoped that this type

campaign including those by the Kansas Division of Emergency Management and the Missouri Department of Conservation. It seems the Show Me State suffers from a zombie-like inclination of feed pigs and other swine worthy reasons.

Evidently, the folks at the Vermont Lottery Commission were unaware of the governmental zombie contagion, for his part, Caverdine claims he never heard of it. Moreover, he insists Zombie Patrol wasn't meant as social commentary on the seemingly mindless behavior of buying scratch tickets. "Clearly the opposite. It was just plain fun."

"But because Zombie Patrol was so successful, both from engagement and the social media aspect, it did show up again," Caverdine adds. "I can't tell you when, how or why but it will."

Might be time to arrest in a crossbody @

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INFO

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Between Consent and Coercion



I invites Adam on the subway. I know him dimly only—he is my best friend's sister's boyfriend's brother. I've heard he graduated Harvard and became a social worker or teacher—something compassionate and politically laudable. He is bearded and lean, smiling warmly.

I am almost 30, recently broken up with my first boyfriend and technically still a virgin. Adam invites me to his apartment for a glass of wine. I know what this means. It's 1999, the height of the sexual revolution.

In the apartment—beak filled, with a casual paddle against a wall—I sip my wine, impressing a sophisticated Adam here back on the bad pillows "C'mon," he says, patting the place beside him.

"Yes OK."

"Come," he coaxes, as if I were a child or a pet. I perch on the edge of the bed. He slides down beside me, takes my glass and places it on the floor. Then he holds my head in his hands and kisses me. I close my eyes to avoid him.

And then I am on my back with Adam's big body leaning over mine, his leg swinging over me. He is kissing

me more firmly while his finger sweeps across my breast.

New Adam's mouth is on my breast, over my bra. Is this fear spreading from my stomach to my chest? Or am I turned on? Now his hand is unbuckling the bra. Now the tongue is circling the nipple and the fingers are moving into my pants, into my body. With my boyfriend, sex was languid and sensuous. But Adam proceeds methodically, as if on a program.

I clench.

"Relax," he purrs. Fingers scrape against each other inside me like scrap metal in a smelter. They ascend into something heavy and dull as an ingot, recognition. *I guess this is how sex is done in the adult world.* I think.

Adam is unspooling his fly, losing my mouth. Objectively speaking, he's an excellent knower. I concentrate on this and try to relax, as instructed.

Now his pants are on the floor and mine are halfway down my legs. Did he do this, or did I? He presses himself against myrotch. I agree: Does he think I'm encouraging him? Finally I find my voice. "It's not that I don't... I mean, I've been with a guy before but—"

He rolls back and raises his hand, gesturing "Stop." Fear licks in my chest. What will he do now? His picks up his glass, chases into it and sips. Fear turns to embarrassment.

Then the interrogation starts. What did I think I was doing when I flirted on the subway? When I came to his apartment? When I lay down and kissed him? After each question he pauses, but I have no answers.

"It's just curious," he says, not sounding terribly curious. "What were you thinking?"

"What was I thinking?"

"What was I?" His voice appears. "Some kind of a coedliner?"

I think. Maybe I am.

This scene has floated to my mind during the recent trial of Owen Levine, the 19-year-old who was arrested last year, at 16, of raping a 15-year-old schoolmate at St. Paul's School in New Hampshire.

Owen's accuser—I'll call her Sophie—said he hit her chest and penetrated her with fingers, tongue and penis, while she told him to stop. He claimed they did not have intercourse, and that while they kissed and touched, she did not object. In fact, he thought she was enjoying it.

I find both these stories plausible. If you asked Adam and me to recount what happened that afternoon in 1999, we probably would have sounded similar.

Adam might have described it as Owen did: a pleasant encounter at best, miscommunication at worst.

My narrative, like Sophie's, would have constructed itself. I understood I wanted to stop. I kept knowing him. Sophie took off her shirt and lay down with Owen. He said she said no, she also said she was "frustrated" in silence.

Did Sophie feel desire at any point, or pressure, or curiosity—as I did? At trial, she recalled a fitted asking, "Did you want it?" Sophie answered, "I don't know. I have periods."

Sophie explained the affectionate messages she sent Owen afterward—evidence after her consent, the defense argued—this way: "I was trying to keep it light because I thought it was my fault."

I felt Adam's apartment is a hurry. But a few days later, I called him. I apologized, making it a joke. And I asked if we might see each other again.

The jurors concluded that Owen did have intercourse with Sophie, but they were not convinced that she did not consent. They acquitted him of felony rape but convicted him of having sex with a minor—illegal regardless of consent—and a misdemeanor because the teens were close in age. The state prosecutor said he could earn him four years behind bars.

Owen was also found guilty of using a computer to enter a minor, a felony carrying penalties of seven years in prison and lifetime sex-offender registration.



EXTREME EXPOSURE

Vermont adventure photographers talk sick shots and freezing temps

BY ALICIA FRIESE

Expert ice climber and professional photographer Alden Pellett describes one of his adventures during a trip to Newfound-Land last winter. He extended 2,000 feet of ice, with-out ropes, buffeted by 90-mph winds. Near the top, Pellett, his red beard coated in ice, paused to drink a cup of hot tea and take photos. Normally he would document fellow climbers, but this was a solo outing, and he had to settle for a selfie.

Pellett is a particular breed of photographer — the local who's drawn to arctic temperatures and extreme adventures. And he's in good company in Vermont. His frequent climbing partner, Nick Goldsmith, is a photographer as well. Prolific photographer Jeff Wallace-Brookus spends his spare time seeking backcountry adventures — and shoots. Photography is both a living and a lifestyle for husband-and-wife adventurers Brian Mohr and Emily Johnson, who use some of their images to support conservation in remote mountainous regions. Another photographer, Dean "Blister" Gray keeps up with some of the best mountaineers in the world.

These are photographers who know to test for avalanches before adjusting cameras. They've mastered the art of staying warm (and in situations where every additional pound of gear makes an excursion more grueling, they don't hesitate to lend up the camera's equipment).

Seven Days caught up with them for some stories and a look at their work.

Alden Pellett

A minor calamity sparked Alden Pellett's photography career. The Ellensburg resident was working in the ski-repair shop at Smugglers' Notch Resort in the 1990s when a fire destroyed his ski and other belongings. With a disappointment from his younger brother, he spent the insurance money from the fire on a single lens reflex film camera. Pellett started shooting his friends, who were "pretty rail riders who were skiing backcountry before it was thing," and shopping photos to magazines such as *Vermont Life*.

Not long after, Pellett picked up a new outdoor hobby — ice climbing. The camera

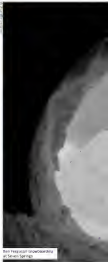
came with him, either clipped to his harness or in a bag on his hip. Nearly three decades later, Pellett, now 53, is still at it.

A full-time videographer and video editor for WCAX, he doesn't rely on ice-climbing photos for living. The main appeal for Pellett is being able to document "the scenery and the suffering."

Pellett says he's never fallen, while shooting on an icy ledge, but the same cannot be said for some of his subjects. Years ago, on a steep climb above Lake Willoughby, he stopped to document several people ascending a nearby route. The lead climber lost his grip and plummeted. Pellett caught the moment on camera — a

THE MAIN APPEAL FOR PELLETT IS BEING ABLE TO DOCUMENT "THE SCENERY AND THE SUFFERING."

Ben Freese's snowboarding at Seven Springs





Dean "Blotto" Gray

Based in Texas and Arizona, Dean Gray, better known as "Blotto," still speaks with a slight drawl, but he's left the Southwest for snowy terrain long ago. He taught himself to take photos because the shooting snowboard company where he once worked couldn't afford to hire a professional.

Two years later, in 1999, he got a job at Burton. The 45-year-old Burlington resident rides with some of the world's most elite snowboarders. But he does it while logging a camera, lenses, flashes, strobes and reflectors in the backcountry. Blotto says he "kicks it light," carrying only 16 pounds of equipment. When shooting easier-to-access locations, though, he'll carry close to 80 pounds.

Now the company's principal photographer, Blotto shoots products for its catalog, documents snowboarding competitions, and follows Burton Team riders to destinations including Alaska, British Columbia and Japan. Blotto takes and shoots about 280 days a year, often putting in 16-hour days on the slopes.

"It's a requirement that you need to be able to go from A to B without taking up the crew," Blotto says. And, he adds, "If you don't like carrying a heavy backpack or shuffling a lot of gear, then you should probably think about doing something else."

Why shooting? "I got in another one of my files in sei drags," he explains simply. That often means building ramps for the riders.

The photos also involve a lot of standing and waiting. To stay warm, Blotto wears by his employer's apparel, but he chooses Burton's brightly patterned outfits in favor of an all-black gear. That color choice adds another 15 degrees of warmth, he estimates—at least in the sun.

As a Burton photographer, Blotto gets access to some angles in Alaska, where the mountains are particularly large, he often shoots from a helicopter—strapped

yellow-clad figure falling upside-down against a clear blue sky—and later published the photo in a double spread in *Rollin'* and *For magazine*.

Blotto had no qualms about distributing the image. "If anything for ice climbers, I think it's a good lesson," he says. But he notes that he only did so because the climber survived unscathed.

One of Blotto's cardinal rules: Never let the camera interfere with the climbing. While climbing up a route in New York's Shawangunk Mountains last weekend, he and his partner helped rescue someone whose broken boot snked. The camera stayed in his bag.

Nick Goldsmith

"I trash cameras all the time," says Nick Goldsmith, though he notes that a camera can sometimes survive a 200-foot fall.

Goldsmith got his start in photography while living in Killington and chasing ambulances. He'd follow emergency vehicles, shoot the accidents and then try to sell the images to local papers.

After leaving a restaurant job he worked as a full-time photographer from 1997 to 2004, often shooting ski racing in the winter and equine competitions in the summer.

But when parents started documenting their kids using smartphones or their own digital cameras, demand for Goldsmith's professional images waned. Sometimes, he observes, people would even shoot over his shoulder to capture the same angle he'd chosen. Now based in Woodstock, the 53-year-old still shoots some competitions, but he pays the bills by working full time as a carpenter.

"It's hard to compete with free," he laments.

Camera use has less concern on technical ice-climbing routes. If he's not on a paid assignment, Goldsmith prefers a simple 16-megapixel point-and-shoot camera.

"We play games with it to get it to do what you want," he explains. He looks for ways to avoid the "best shot," which sometimes means climbing an adjacent route for a better perspective on his subject.

This year, Goldsmith has climbed 64 days—not nearly enough, by his standards. His favorite spot to shoot Lake Willoughby. "It's forested with a semi-western exposure," Goldsmith says. "And it's big and crazy."


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PHOTOGRAPH BY NICK GOLDSMITH
PHOTOGRAPH BY NICK GOLDSMITH
PHOTOGRAPH BY NICK GOLDSMITH
PHOTOGRAPH BY NICK GOLDSMITH

Extreme Exposure by R. J. J.

is, doors open, feet dangling out. "That's pretty much the best scenario ever for the photographer," he says. "Earth from above is always pretty fascinating."

Mohr knows how to respond to "duffin" and small airplanes. "You learn to not let them intimidate you," he says. "If you get scared, they will sweep you down the mountain." But, he emphasizes, the Baron team takes care to avoid dangerous situations. Nearly everyone knows someone who's died in an avalanche.

EARTH FROM ABOVE IS ALWAYS PRETTY FASCINATING.

DEAN "BLOTTO" GRAY BURTON

Mohr gets frequent emails from aspiring snowboard photographers. His advice? "You need to be around your subject matter," he says. "You need to go live on a mountain where there's snowboarding."

Job Wallace-Brodner

If you read the news, you've probably seen Job Wallace-Brodner's work. The former *Montpelier Times Argus* photographer also freelances for a number of out-of-state and local publications, including *Seven Days*.

On his days off, he pursues his "true love"—backcountry adventures. Whether hiking, skiing or skating, there's a camera in his backpack.

The Montpelier native grew up skiing, first cross-country, then Alpine. When he graduated from Middlebury College, his parents gave him a *Pontiac R1000*, which he took with him when he went to work as a forest ranger in Colorado.



Brian Mohr, Howard Green and Emily Johnson



After returning to Vermont, the self-taught photographer landed a job shooting on *Snowbirds* for the *Times Argus* and landed his on the side.

Now a veteran photographer, the 46-year-old spends his spare time applying news principles to the slopes. He avoids using models whenever possible, preferring to catch spontaneous moments. And he prefers all-the-beans-path photos, which often require clearing up mountains before anyone else has disturbed



Mohr loves taking the "beastshot" (left) and those "in control" shots (right) on the mountain.

the snow, and then "smashing around in the woods next to the good skiing line." Sometimes it means standing still for hours on end, in temperatures as cold as 20 below. Luckily, Wallace-Brodner rarely gets cold. "You get a really hot internal engine," he explains.

Wallace-Brodner sells photos to *Powder* and *Outside* magazines and the Vermont Ski Area Association, among others. He harvests, too, trading photos for season passes.

Now and then, the guy does take a break for pure fun. "It's a powder day," he says, "I'll put the camera away."

Brian Mohr and Emily Johnson

Brian Mohr, who started backcountry skiing in the White Mountains as a teenager, met his future wife and fellow skier on the way to a music festival in Colorado. Emily Johnson was studying photography at the time, and Mohr quickly picked up a camera, too.

"There's really nothing that we don't document," says Mohr. As proponents of *EmberPhoto*, the Montpelier couple will shoot weddings and take family portraits, but they come out plenty of outdoor time, too.

"When we've got one of the heaviest storms of the year bearing down, it would be a shame if we weren't able to get out and immerse ourselves in that event," Mohr explains. "We're pretty darn good at being really, really comfortable, no matter what's going on weather-wise."

Often the pair will throw camping gear and sit into blue trailers and pull from mountain to mountain, shooting one another on the way down.

Mohr and Johnson have sold images to companies such as Patagonia, *Backcountry* magazine and Sugarbush Resort. They've also contributed images to *Seven Days* and its online partner, *EDTV*. Mohr estimates that about half their income comes from outdoor adventure photography.

On one trip, Mohr and Johnson spent several months skiing around Iceland, snow-chasing in fjords, climbing up mountains and skiing down. Whenever possible, they prefer using what Mohr calls "people-powered transportation," but, he admits, they did rent as the boat's motor after a storm deposited nearly a foot of snow on the deck and produced 15-foot waves.

Mohr lists some of the typical challenges that accompany photography: frostbite, fogged-up camera lenses, camera batteries jammed with wet snow, frozen batteries. "We beat the living heck out of our equipment," he notes. "The flip side is, we get the shoot."

Having two young daughters hasn't changed that, or the couple's outdoor lifestyle. Johnson died while pregnant and, when their first daughter was 3 days old, Mohr started Nordic skiing with her on his back and his camera on his chest.

He and Johnson also use their work to support conservation efforts, donating photos to organizations that are working to preserve land in the Patagonia region of Chile and other locales.

Their latest project is closer to home. Mohr and Johnson are using their photos to help the Catusse Trail Association get its new Vermont Backcountry Alliance program off the ground. ☐

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Mohr likes taking the "beastshot" (left) and those "in control" shots (right) on the mountain.



Job Wallace-Brodner

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Nice Ice, Baby

Skating experts reveal the top outdoor spots for cruising the ice

BY SARAH TUFF DURN

Skaters know that hitting outdoor slopes easily beats ducking indoors to an artificial hill with fluorescent lights and fake snow. Still, so many recreational skaters rely on indoor rinks without realizing

the plethora of open-air venues. From rinks at city parks to the numerous spots on Lake Champlain, the Queen City alone wears a crown of crystalline apogees for ice-skating. And then there's the rest of the state.

Lisa Segen, of the Champlain Valley Skating Club, puts it simply: "It's winter. There's snow and ice, so people should skate."

But, as with other sports of the mercy of Mother Nature, conditions vary

"Sometimes you have packed powder, other times frozen granular," says James Hess, owner of Nordic Skater in Norwich and a longtime advocate of all-terrain skating. Nordic skaters wear special skates — essentially cross-country ski boots with afford blades so sharp that, as a 2005 feature on the sport, the *New York Times* compared them to kitchen knives.

Thankfully, you don't need Nordic skating equipment to glide outside. With a basic pair of skates and some know-how on where to go and how to read the ice and snow, anyone can participate. The payoff, says Hess, is pure freedom. "Some people say it feels like flying," he reports.

Below is a sampling of some sweet outdoor skating spots throughout Vermont.

Lake Champlain

With 100 miles of lakeshore to choose from, there's pretty likely to be good conditions somewhere," says Hess, who points to Burlington's Waterfront Park, Mallett Bay in Colchester and Sand Bar State Park in Milton as popular launching spots for past Nordic skating teams and introductory skaters. South of Burlington, there's the Brome Town Beach, Converse Bay in Charlotte and

SAFETY: THE FROZEN FOUR

Before you head outside, go online to find state skating spots, says longtime skater James Hess. He recommends that everyone carry the same set of safety equipment that's mandatory on clubbing ice in Ontario.

KESTRELING POLES They should have sharp enough tips and strong enough shafts to withstand the impact of returning straight down into the ice without cracking or rip. "For Nordic skaters, these include an propulsion so you don't have to do all the work with your legs," says Hess.

SELF-RESCUE EQUIPMENT These are typically ice "claws" so you won't be able to grip the slippery ice with your hands or wrists pulled through the surface.

A PROBABLY OVERNIGHT LIFELINE It's essentially a small bag containing a 35- to 40-foot rope that skaters can use to track someone who's without breaking through the ice themselves.

A BACKPACK WITH A CHANGE OF CLOTHES It's an idea to keep warm clothes if you get into the water.

Winter Preview 2015

Basin Harbor Club in Vergennes, plus the lower-lowers area near the water-treatment plant in Boston.

How overcast an email list with more than 200 members who report on ice conditions around the state, but he warns skaters that the further south they head, the less reliable Lake Champlain becomes. That's because, as it narrows, the lake behaves more like a river, running wild with unpredictable currents.

"The broad lake, offshore from Burlington, has the least amount of currents," says Hens, "but another factor is the wind — the Champlain Valley is naturally windy, and wind can break up an ice layer that's a foot thick."

WITH 100 MILES OF LAKESHORE
TO CHOOSE FROM,
THERE'S PRETTY LIKELY
TO BE GOOD CONDITIONS
SOMEWHERE.

JAMIE HESS

The relatively shallow Dead Sea is one of the first spots on the broad lake to freeze, notes Hens. He adds that anxious outdoor skaters are better off heading to smaller lakes and ponds for an early-season skate session.

The largest skating oval on Lake Champlain appears across from the Hero's Welcome store in North Hero for the Great Ice Festival every February. "We're probably one of the few places on the lake that keep the ice maintained," reports Paul Letourneau of Hero's Welcome, which also rents skates.

Want more info on exploring frozen Lake Champlain? Visit lakechamplain.com. There, local expert Bob Dill posts updates on frozen far from shore to there, along with ice hazards and the science behind the glossy surface.

Lake Memphremagog

Posing but water on the ice might seem like a counterintuitive act, but it's usually the trick to creating a perfectly smooth, 750-meter speed-skating oval. And it's just what outdoor skating enthusiast Phil White was doing when he prepped for the Kingston Games last February. White smoothed out the 25-foot-thick ice on Lake Memphremagog using water hosed at Newport's East Side Restaurant & Pub.

"We try to keep it open from the middle of January to the middle of March," says White, who also cleans three pond-hockey rinks on the 32-mile-long, border straddling lake. "When the flows and conditions are right, we clear Nordic skating trails that go for many miles. Sometimes conditions are such that the lake doesn't need to be plowed."

Lake Morey

When it comes to skating in the wild, nowhere else in the U.S. — not even Alaska — matches Lake Morey, says Hens. Its four-mile, machine-groomed Nordic sliding trail was developed 15 years ago as a way to re-create the centuries-old culture of outdoor skating in northern Europe.

"It's like taking a trip to Scandinavia without having to leave Vermont," he says, adding that the machine-groomed ice skating trail is unique also because it's open 24-7 and free to the public. The only charge is to rent Nordic skates. (If you're closer to the Adirondacks, Lake Placid's Mirror Lake has a two-mile, machine-groomed trail.)

Parks and Ponds

Hens points to Shicklama and Galschert ponds and Cedar Lake in Marlinton as some of the top spots for outdoor swirling close to Burlington. "Any place that has shallow water and is protected as good," he says. That makes the city's Colston Park rink, nestled between Paw Street and Shelburne Road, an especially auspicious place. Further afield, Windfall's Skating rink rents skates. Half of the ice is reserved for hockey; the other for recreation.

Rivers

"Rivers have moving water under the ice," says Hens, explaining that in winter, these seemingly wonderful waterways can actually be quite vicious. "You have to be especially careful under bridges where the river narrows, because that makes the current stronger, and the road side pushed off the bridge by overpasses is going to melt the ice and make it weaker," he cautions. "Plus, the bridge structure blocks the natural cooling effect."

Still, skaters have been known to hit LaPlata River in Shelburne, the Winooski River in Montpelier ("Nobody on their right mind would want to do that," says Hens), the Lamoille River in Milford, and further south, Dead Creek. ☐

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Lofty Pursuits

Snowkiters catch big air on skis and snowboards — without lift tickets or mountains

BY KEN PICARD

2013
Winter Preview

Whence befit a head and back as I stand chest deep in Lake Champlain off Burlington's North Beach. Above me, a blue, comma-shaped, inflatable kite, which is tethered to my waist harness, shudders in a variable westerly breeze.

With two hands on a control bar, I practice maneuvering the kite left and right, rising and dipping it like a sine curve, then 12 o'clock directly overhead to three o'clock, then back up again. On each dip, the kite enters its "power zone," harnessing enough force to lift my body out of the water — and, if I'm not careful, cause me like a rag doll onto the beach and onto the trees.

While nearby swimmers and sunbathers enjoy the unseasonably warm autumn afternoon, I'm working on basic kite-flying skills before even attempting to stand up on the kiteboard stuff. In a few months, I hope to snowkite across the lake once it's frozen over and covered in snow.

Snowkiting is the winter version of kiteboarding, also kitesurfing, which is one of the few recreational activities that can be done on Lake Champlain almost all-year round, using nearly all the same equipment. From spring until late fall, kiteboarders glide across the water on finned boards similar to wakeboards. In winter, there use the same kites, harnesses and control bars but replace the finned boards with alpine skis, ice skates or snowboards for a thrilling ride across snow and ice.

For anyone interested in trying this exhilarating sport, autumn in Vermont is a good time to learn: winds blow steady, and the lake is shallow and still. For me, the winds, Aron and Curt Benjamin, of Nordshore, kite-deli-deli on St. Albans Bay, are certified instructors with the Professional Air Sports Association. If there are Vermont kites who don't know the Benjamins, I haven't found them yet.

The couple spent decades traveling the world as competitive windsurfers before making the jump to kiteboarding eight years ago. These days, they spend three seasons teaching and kiting in Vermont, then overwinter in Vietnam, where snow and board are dirt cheap and kiteboarding is epic. Due to higher liability insurance costs — evidently, the winter activity causes more injuries — they choose not to teach snowkiting, though both know how.

Two years ago, I took Aron Benjamin's introductory Launch Date Kiteboarding

LAKE CHAMPLAIN IS SO HUGE AND, WHEN IT'S FROZEN OVER, IT'S LIKE YOUR PLAYGROUND.

MARK HAMLIN



class, which is strongly recommended for anyone interested in getting into the sport, regardless of the season. The three-hour ground lesson covers all the essentials: understanding wind dynamics and basic kiteboarding equipment, how to rig, launch and fly a power kite, how to ride the board, and the safety procedures and self-rescue techniques necessary to operate the kite responsibly.

Kiteboarding on water is more forgiving than on snow and ice, especially when you fall, which all beginners do. But, as Aron Benjamin points out, snowkiting is actually much easier to learn, especially for people who already downhill ski or snowboard.

"All you need to do is set an edge on your skis or snowboard and then fly your kite," he says. "Obviously, if you don't have

the kite-flying skills first, that can become problematic and dangerous."

One reason for kiteboarding's growing appeal is that it doesn't require massive upper-body strength or peak physical fitness, Benjamin explains. Unlike, say, windsurfers or watermen, kiteboarders don't need to hold onto the kite, the water harness does all that work. In fact, one reason the Benjamins enjoy the sport so much is that they can stay on the water or move for hours on end without getting tired.

And though snowkiting may look like an extreme sport, he's rated for young, athletic daredevils who were wined on X Games videos, many local kites are like the contemporary Kenjames, who got into it from other water sports.

Mark Hamlin of Burlington also switched from windsurfing to

kiteboarding. Come winter, when the 59-year-old meteorologist isn't in the operating room or intensive care unit at the University of Vermont Medical Center, he can often be found on Lake Champlain riding the wind on skis or a snowboard, depending on the conditions.

When the lake is mostly ice covered, Hamlin says he chooses this because they hold the ice better than a snowboard and move him along faster. However, when there's a thick layer of snow, Hamlin prefers a snowboard for catching big air. "It love to jump," he admits.

When Hamlin took up the sport in 2006, only a few people were kiting in Vermont, "and I didn't know any of them," he says. Today he often heads to Delta Park in Colchester or Sand Bar State Park in Milton, where, on a windy winter day, 15 to 20 snowkites might be on the lake.

"We live in the perfect place for [snowkiting], Lake Champlain is so huge and, when it's frozen over, it's like your playground," Hamlin says. "There's almost no one out there except a few ice fishermen, and you can ride for hours. I've gone 50-plus miles in a day just riding around."

Hamlin's friend Gary Kjellgren also enjoys soaring the lake with a kite, especially when it's frozen all the way across to New York. The 56-year-old, who's been kiteboarding since 1999, occasionally snowkites from his home in South Hero to Burlington, logging 100 miles or more in a single day. "It's quite spectacular," he says.

Kjellgren, who's also a bit of a speed demon, participates in an online international snowkiting speed competition. Participants from as far away as Europe and Antarctica race their GPS data on smartphones or mobile GPS devices while they're kiting. That's the appeal: those who live in a group in New Hampshire, which determines who had the fastest time. These years up, Kjellgren ranked first, reaching a speed of almost 70 miles per hour. "It's great fun," he says.

Although Lake Champlain generally sees more recreation in the summer than winter, Kjellgren says that's not the case with Vermont's kiteboarding community, in which winter kites and ice summer summer snow. "It's very winter to kite," he explains. "I had one friend going 30 to 40 miles per hour the first day they got on a kite like was having a good time."

Winter kiting has other advantages, too, at least in Vermont. During warmer months, especially early spring when

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Boarder Calling

Vermonters Pat Bridges reflects on 15 years with *Snowboarder*—the magazine and media empire

BY SARAH TUFF DUNN

Pat Bridges is a self-described working-class kid who grew up on a dirt road in a Vermont town that no longer exists. So how did he land atop the masthead of a California media empire? First he hopped on a skateboard, which he rode around the lost Rutland County town of Sherburne, now Killington. Next he started snowboarding around the lost ski area of Stowe. Then he studied at Johnson State College, competed in the New England Cup series, and worked in Burlington for Burton and Jager TV Prole Kamp, among other companies, before starting the now-defunct snowboarding magazine *Kart Defusion*.

Vermont-born Bridges is certainly the creative director at *Snowboarder* magazine and lives far from the Green Mountain State, in San Clemente, Calif. like chaps on a legitimate rider and writer lifted him through the ranks of the publication just as the sport was taking off, making him a legend in the ultimately limited pool of homey-minded snowboarders.

ESPN puts it like this: "Pat Bridges has no equal in the shred industry...His passion for snowboarding in all its forms, makes his opinion worth listening to."

After launching successful social media and digital channels, *Snowboarder* got into the movie biz, too. Last month the company premiered its second film, *The Snowboarder Movie: SPD* (translation for those not in the snowboarding world: "straight facing down"). Featuring 16 mid-level riders, including Hase and Mike Windisch of Stone, *SPD* is now on a coast-to-coast tour. Just before a screening at the University of Vermont's Redding Library last week, seven days caught up with Bridges by phone.

SEVEN DAYS So you've been snowboarding since 1985?

PAT BRIDGES Yeah, since I was in seventh grade. I started skateboarding in Vermont during the boom of the '80s and, as we all know, you can't really skateboard in winter. So friends and I just started snowboarding. I was into ski racing, but other kids were showing up with new skis every year and they were going to do camps to train, and I just didn't have those resources. I saw that snowboarding thing as an opportunity to get away from the pack a little, do my own thing and to try something new, to have new challenges. It was so much more personal and expressive. I was the product of a mountain-town working-class family, so the mountain became my babysitter.

SD Was that in Killington?

PB Well, no, that's the interesting thing. I would look at Killington and Patco out my bedroom window every morning, but they did not allow snowboarding back then, so I would have to drive 60 minutes each way Saturday and Sunday to a little town (now [B] town) called Stone. So, yes, I was an outcast in a ski town at the time. It wasn't until 1991 that Killington started allowing snowboarding.

SD How has snowboarding changed since you first started?

PB Certainly it started out as something alternative,



**I WAS THE
PRODUCT OF A
MOUNTAIN-TOWN
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FAMILY, SO THE
MOUNTAIN BECAME
MY BABYSITTER.**

PAT BRIDGES

the counterculture. If you were in high school and you didn't want to play football, you skateboarded. And if you didn't want to do, you snowboarded. It was a haven of college kids, hippies, rockers and skateboarders, and now it's become commodified and is an accepted part of mountain culture. It was firmly entrenched in the underground scene, and now it's part of the establishment.

SD How has digital technology changed the way you're?

PB Well, the industry still remains print, but the role of print has changed. It's become a prestige product; you're not hitting as big of an audience, but there will always be an audience devoted to it. In a lot of ways digital is more convenient, and in a lot of ways making it more convenient — [with digital] you're always trying to find signal or get on Wi-Fi. But from a business

standpoint, we're able in a matter of seconds to reach more people than we ever could in print, and that is very awe-inspiring. It has revolutionized our business and made us very good at staying ahead of the times with *Snowboarder*.

We are a multi-faceted media [company]. It's like five separate sides, and there is synergy among them all, and they do tie back together. We've monetized social media in a way that is authentic and helps create a rising tide effect. We have 2 million followers on social media, so the way we're able to leverage the response on the newsworld through social media is phenomenal.

SD Tell me about the movie.

PB *SPD* is basically just about people who are living the snowboarding life. We're going with the next generation of riders. They hadn't been on that stage before, so we were able to manage expectations and exceed them. This is a movie about the people who are really down with snowboarding and not just into the good times. It's part of their DNA.

SD What's it like for you to come back to Vermont to promote *SPD*?

PB Vermont will always be in the fabric of my being. And for snowboarding, it's huge. It will always be a pang-a-pang point. UVM is one of the biggest draws in for us colleges for people who want to learn while still being able to snowboard. ☺

Contact: tag@snowboarder.com

INFO

Learn more about *Snowboarder* and *SPD* at snowboarder.com.

Slopeside Service

Volunteer ski patrolers are dedicated to safety — and fun

BY ETHAN DE SEIFE



THE PATROL IS IN THE MOUNTAINS. Our Southern Connecticut Ski Patrol.

Mountained leaves are pretty, but many Vermonters are more interested in the mountain's other side: the snow. That comes after the next seasonal shift. For them, when the Green Mountains turn white it means just one thing: sliding down them on skis or snowboards. As much as they enjoy the sport, however, they know that rescue and prevention must be ensured until the slopes open up.

Those mountainsides would be less enjoyable and more dangerous were it not for the National Ski Patrol, the largest outdoor rescue organization in the world. With nearly 30,000 members, the NSP has played a crucial role in popularizing and legitimizing the sport of skiing. Its volunteer patrolers are part EMTs, part expert alpinists and part small-town sheriffs.

Eric Friedman, spokesman for Watfield's Mad River Glen Cooperative, speaks reverently of the able men and women who patrol the slopes. "These guys ski every single day," he says. "And, obviously, if you ski every single day you get good. If they aren't already

exceptional skiers, they become exceptional skiers."

Friedman adds that Mad River's 80 NSP members include 10 physicians, who are able to provide medical care for injured skiers before it's taken, if necessary, to a nearby hospital.

Vermont is the birthplace of the NSP. Founder Charles Minor "Moose" Dole was inspired to create the service in 1938 after sustaining an injury on Snow's Mount Mansfield. Today, the state is home to 33 NSP teams (some resorts have private patrols). Their members survey and report on trail conditions, attend to emergency situations, and contribute to maintaining a slopeside community. The organization's motto: "Safety and Service."

Perhaps the most aggressive thing about ski patrolers is their dedication — many have patrolled the mountains for decades. Lewis Carter of Jay Peak's patrol recently marked 50 years of up-perting slopeside safety. Rick Hamlin, now the NSP's national historian, has been a patroler for more than four decades.

One might assume ski patrolers to be young and robust, but the average age skiers closer to 50. When ski patrolers are faced with life-or-death situations on a dark, icy mountain, experience trumps youthful vigor every time.

Though small, Vermont is one of the most popular skiing destinations in the nation, so the NSP has divided it, more or less, along Route 4, into northern and southern regions. Each has its own governing body. Both regions are in the Eastern Division, the most populous of the NSP's nine national divisions.

Hamlin, 56, knows a thing or two about ski patrol. Like Bruce Wayne without the millionaire playboy thing, he has two lives. Since 1982, Hamlin has been a civil engineer. With Donald L. Hamlin Consulting Engineers, a company his father founded in 1965, since 2006, he's been the company's president. But the junior Hamlin has been skiing "ever since I can remember," he says, and always in the company of patrolers — including his mother and father.

Hamlin has been a patroler himself

since 1973, chiefly at Smuggler's Notch. He's held just about every position possible in the NSP and is currently a certified patroler. Less than 3 percent of members attain that rank, he says.

Hamlin's Essex Junction office contains the expected computer, engineering materials and framed blueprints. But along one wall is evidence of his other occupation: pairs of mounted wooden skis, an old folding rescue sled that supports framed mementoes of NSP history, and a display case with an assortment of rescue knives, on which every ski patroler relies. Hamlin may not be obsessed with skiing, but his passion clearly runs deep.

**WHAT MOTIVATES ME IS WHAT
MOTIVATES EVERYBODY.
WE GET TO DO SOMETHING
WE LOVE TO DO.**

RICK HAMLIN

"Most of the people you find in the ski patrol are overachievers of some sort," he says, tacitly including himself in that description. On a typical day, Hamlin explains, patrolers arrive early in the morning to check all trails and mark any obstacles, reporting back to slope management about the mountain's general status. "The public doesn't load and we clear the mountain," he says.

Throughout the day, patrolers continue to cycle through the trails, keeping track of changing conditions and encouraging safe skiing. When the day ends, they sweep through again to make sure the trails are free of riders. An evening debriefing leads to prep work for the next day and it begins all over again in the morning.

Before there were ski lifts, Hamlin explains, only the hardest skiers could get down the mountain because they were the only ones who could get up the mountain. Today, he says, ski patrolers are important because technology has made it easier for less physically fit skiers to negotiate challenging terrain. Preventive ski gear can help, but patrolers have had to address an increasing number of injuries.

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Great Escapes

Theater review: *The 39 Steps*, UVM Department of Theatre

BY ALEX BROWN



Left to right: John Latham, Christian DeGrujard and Sam Hall

What's so funny about being out this run from the cops, handcuffed to someone who's not to state your innocence? Everything, in Patrick Barlow's adaptation of Alfred Hitchcock's *The 39 Steps*. In the University of Vermont Department of Theatre production of the popular comedy, six actors race through more than 50 interior and exterior locations, summarizing up every film convention for suspense. It's a play about the movies, and putting it onstage means actors scramble the effects before our eyes.

Adaptations can turn *Rienzi*, as Hitchcock did when converting John Buchan's 1915 novel into a 1935 movie. But, if the filmmaker played fast and loose with the plot, Barlow transforms a thriller into a comedy. He not only exaggerates the main events of the movie, he throws in the crap duster from Hitchcock's *North by Northwest* and a handful of punning references to the filmmaker's entire oeuvre.

A chance encounter with a mysterious woman leads Richard Hannay a cryptic clue to the name of a Scottish town. He can't pry much more from her, not least because of her thick German accent, but when she's murdered in his flat, he sets off to find the spy ring that terrified her. The espionage plot is so one dimensionally heroic that the viewer must simply hold on tight and count everyone in a trench coat a bad

guy, and everyone in Hannay's way an unwitting obstacle to the future of civilization. Since Hannay is now wanted for murder, he has to dodge the police while trying to live the wild.

Guest director Cristina Allera, the producing artistic director of Vermont Stage Company, showcases the energy of the six actors with a flurry of action and a wacky comic pace. Scene changes are torrents of activity. The actors hustle furnishings on and off in delightful bursts of frenetic energy, and a new scene starts before the perfectly trimmed lampshade stops shaking. Allera incorporates slow motion and the sense of a moving camera while Hannay chases cops on a train, slogs through moors, dangles from a bridge and generally does a great deal of surviving.

Nearly every scene includes physical feats, witty banter, quick-change stunts, character-based humor, and verbal or visual puns. If one or two laughs are lost, plenty of other gags keep things rolling. In the brain scene in this production, one actor mashes some ratty hamer in a lingerie saleswoman, those jokes don't land, but a nervous Hannay squirming to conceal himself earns chuckles.

As Hannay, Christian DeGrujard is the picture of a gentled Englishman, stave and just a little bit mad. He sees a tone of urbane overabundance — dodging danger counts for nothing if you break a sweat. DeGrujard is excellent at finding the best to land his barbs, and his physical

pliability is much on display in a lively string of escapes. Whether he's shelling low behind a sidewalk or falling off a bridge, he shows the offhand athleticism of a British hero. DeGrujard makes Hannay unfappable, no matter the peril, he always finds time to savor his lot.

The play can be done with just four actors, but UVM gives the three female roles to individuals. Naomi Schwabach, Sarah Katsenbery and Elizabeth Callahan play a love interest, a femme fatale and a firm wife, respectively. Allera emphasizes the comedy in these roles, not the underlying motivations of characters in the thriller genre. All three get to flirt and test the sexual tension with a hero striving to keep his composure.

Sam Hall and John Latham, with the help of plenty of hats and spectacles, play a bevy of characters of all genders, ages and occupations. Just as comics fill the frame with incidental persons, constables and nuns, this play demands the same familiarity but without the allowance for editing. With clear enthusiasm, Hall and Latham accept accents and continues to fire a two-act crowd scene or take up the parts of the hushers and waitresses that expedite Hannay's quest.

Kate Tulop, a UVM theater alumna and now a professional costume designer, reformed to comedy as a guest lecturer and created a raft of costumes that perfectly evokes the 1930s setting.

THEATER

Tulop doesn't settle for anything but just the right hat and gives a Scottish lumberjack a sprig to accessorize his left. The women's costumes capture the period with just enough hints of subterfuge to make them more-at-risk.

Jeff Medinger's set design mixes realistic chairs and floorplans with the rough stumps of a construction site — sawhorses, a pair of ladders, assorted benches. These workaday items become everything from a train car to a bridge, and watching the actors transform them is an essential pleasure of the play. A program note struggles to justify the

NEARLY EVERY SCENE INCLUDES PHYSICAL FEATS, WITTY BANTER, QUICK-CHANGE STUNTS, CHARACTER-BASED HUMOR, AND VERBAL OR VISUAL PUNS.

carpetary gear as part of Hannay's spiritless restoration, but the play is better performed with magic than explanations. It's certainly not all happening in Hannay's head — half the fun is in the distance he travels.

The sound design by Zach Williamson uses incidental music in the manner of Bernard Herrmann for a perfect expression of the film's mood.

Williamson also fills out scenes with sound effects, adding subtle textures. The refurbished Royal Tyler Theatre now boasts a sophisticated audio system. This production takes advantage of it with sound that can be located precisely, leaving nothing at the low volume necessary to create atmosphere.

The best paradox on backlot is one for their subjects: Barlow packs his script with one-liners and stretches clichés to the snapping point, but he starts with a true appreciation for the suspense genre and what makes it tick. This production often neglects to lay the foundation in each scene, starting to make fun of a trope plot before any tension can be felt. But cutting to the jokes, even more than cutting to the chase, is plenty of fun. **B**

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INFO

The *39 Steps* adaptation by Patrick Barlow based on the film by Alfred Hitchcock, inspired by the novel by John Buchan, directed by Cristina Allera, is produced by the University of Vermont Department of Theatre. The play runs through July 29, 2012, at 8 p.m. and 10:30 p.m. Sunday October 14 at 2 p.m. at Royal Tyler Theatre, UVM Burlington St. 601, near a downtown



What Doc Ordered

Doc Ponds, Stowe BY ALICE LEVITT

At both the Waterbury and Burlington locations of upscale Hen of the Wood, the \$29 burger steak is a major attraction. At Doc Ponds, the beer bar that Hen of the Wood's owners opened in August, the burger steak is marketed in perfectly chocolate and comes to an ideal end there too. There's little difference between it and the version served at HOTR, except that, at \$12, it's little more than half the price.

Such is the genius of Doc Ponds: Think of it as the food equivalent of a "Giffoni line," the less-expensive line of clothing for a high-end fashion house. (Doc Ponds is a film of the Wood, what *Mia Mia* is to Ponds or CK is to Calvin Klein.) But the lower prices and extremely approachable food don't mean a drop in quality.

Last Wednesday night, Doc served up 10th Vermont Brewery favorite Edward for \$4 a pour. Chef Justin Wright says offer specials from local breweries will soon become regular affairs. And that steak didn't tumble off the fence track, either. It grew up on a New England farm, though suppliers are still changing regularly as Wright rolls down the beat to fit his menu.

None of this is surprising news. Vermont restaurants have been following a similar path for years. Dan Friedman says Robert Keller is known for opulent Fleur de Lis, but Burger Bar is keeping his career alive more than a year after closing his famous restaurant "Top Chef" fans can taste a sandwich with Tom Colchico's name attached at any of the nine "wastebait" locations in New York City without giving him \$95 60 eyes at Craft.

But, like most culinary trends, Vermont's culture of chef-as-personality was slow to erupt and is still fairly new. In Stowe, who came Hen of the Wood with William McNell, is arguably the scene's biggest star. Despite his seven James Beard Foundation Award nominations, he can be found every night personally opening the doors on the record player at Doc's eatery.

Wastebait, of course, did not invent the downstate wheel in Vermont, either. Fellow Beard nominees Steve and Lara Adles of



Bull chicken



Craft Beer

Richmond's Kitchen Table Bistro opened last year and calls Portland's Adles a 2011. Michael's on the Hill chef-owner Michael Klotz and his wife, Laura, took over Crop Bistro & Brewery in Stowe last summer.

But with his culinary street cred and youthful, energetic aesthetic, Wastebait and his team have made it cool to eat in Stowe.

The former Vermont Ale House's library room is now filled with leather couches and woodwork. A mural by Lance Venable is outside the bar. Once inside the "lucer" room, the steep floors of Lou Chazy's living space have to sit on the toilet. All the while, the rooms stay.

Whether Wastebait or a staffer plays DJ, the sound of a needle hitting vinyl compares time spent in the basement of a slightly older, and cooler, teenage friend. But the friendly service at Doc Ponds makes you feel welcome, even as you hear the first side of David Byrne's *Revues* for what feels like the first time.

Then there's the next best comfort food, I started my first for review meal at Doc with Bayley blue balls, a \$4 bowl of three dry meats that, when penetrated, reveal Bayley's true character. They may be at the bottom of the bowl for a dry but contrasted sweetly with the salty fatty taste.

A sophisticated middle-aged server arrived with the balls. For \$3, the crabmeats and cucumbers were served in a homemade flavored yogurt dressing, then topped with crumby and aggressively spread chickpeas, potato and wheat noodles. It would have made perfect sense at an upscale Middle Eastern spot; at a beer bar, it was a downer delight.

About those beers: There are 16 on tap, extending from El Solera to uncommonly flavored cold brews such as Dava da Cerveja's 10th Avenue and Ponds Fudge Yarns Pale from New York's Evil Twin Brewing. The bar boasts nearly 60 choices between bottles and cans, with a focus on Vermont and Quebec breweries.

Since December 2014, Bartender winner Kate Wisc mixes up cocktails too.

WHAT DOC ORDERED BY ALICE

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SIDEdishes

BY HANNAH PALMER EGAN & ALICE LENTZ

New School

THE SUMMER PANCAKE HOUSE GOES ACADEMIC

Later this week, Burlington-based chef/pastry the **SMOKE PANCAKE** will open a new location at the University of Vermont. With a menu grounded in ingredients grown nearby, it replaces Alice's Café at the Living/Learning Center in the heart of the campus.

Along with the new location, **SMOKE** now has, which opened in the Dudley H. Davis Center earlier this fall, the new café is part of the university's ongoing effort to incorporate local foods into its dining program. Open to the public, the **SMOKE PANCAKE** will participate in the school's **REAL FOOD CHALLENGE**, which tracks the quantity of

locally sourced food consumed on campus.

In an effort to accommodate students' busy lifestyles, the menu deviates from those of the chef/pastry's other outposts in Burlington, Montpelier and the Burlington International Airport, says co-owner **ANNE ARON**. Besides the usual sweet and savory crepes, the campus café will offer large breakfast sandwiches. "Egg sandwiches were a minority [at Alice's], so we kept a little from their own menu," Aron says. The UVM location will also carry a smattering of salads and grab-and-go snacks. To drink? Hot beverages from **VERMONT ARTISAN COFFEE** and **LETO'S** coffee, sodas and cold brew.

Peeking a food health inspection, the campus library will open this Thursday and serve breakfast, lunch, dinner and late-night bites seven days a week.

— H PE

Fresh Roast

SCOTT & LEO BRINGS SMOOZY FRUIT

The third location of coffee co.-owner **SMOOSY FRUIT** is set to open Monday, October 5, at the Innovation Center of Vermont at 128 Lakeside



Doree Hopper and Andrew Gurnee

Avenue in Burlington. Locals will note that it has a few key differences from the **SMOOSY** already purveying coffee drinks and ice cream on North Avenue and in Windsor. Co-owner **ANDREW GURNEE** says he'll wait until spring to bring his signature frozen desserts to the Innovation Center. Since this **SMOOSY** is open only on weekdays (for now), there will be no Saturday doughnuts from **SMOOSY**, either. But, by the end of this week, chef **OMAR KAYE**, who's known **Barle** since their middle school days, will debut savory breakfast and lunch at the café.

Like the other **SMOOSY**s, this one showcases exceptional single-origin coffee. On Monday, co-owner **SMOOSY FRUIT**'s preparation featured espresso from Massachusetts company **George Howell Coffee**, and customers could order drips from Oregon's **Heart Coffee Roasters** and also carafes of

of Burlington. **SMOOSY** is also slowly debuting its own house soups under the name **SMOOSY**. "We're starting it in Windsor, and it will start creeping out to the other locations," says **Barle**.

In the café's first days at the Innovation Center, customers appreciated coffee with croissants, croissants and croissants from **JOHN LAMARCA** of the **WILLIAM CORN COFFEE**. Hopper — most recently of **FACE HOUSE** and **HOPKINS PUBLIC HOUSE** — has yet to reveal his full menu.

With a lunch composed of two pasta options and a salad, he admits he's limited. But he has **SMOOSY** plans. The breakfast sandwich will feature eggs, cheddar, hash brown and a choice of meat with honey toasting. A breakfast burrito sandwich will carry nut loaves, while a ZLT — replacing the bacon with smoked and dehydrated mushrooms — will cater to vegetarians. Hopper also plans to make a few dishes familiar to those who frequented the **Blackbird Coffee Shop** in the same space, including **Isle Caesar** and breakfast tacos.

All of **SMOOSY**'s fare is hand-crafted and local, including the

butter, yogurt, firm cheese and Portuguese milk soap made using the milk from grass-fed cows at **Knob Hill Brook Farm**. A batch will will showcase who's limited pork. "We're really trying to stay somewhat milk-centric," Hopper says. "Treating dairy properly is kind of the MO of the business."

So signing back to the neighborhood. "I own and I both grew up in the South End, so it really brings part of this community is important to us and something that we come from," says **Barle**.

— A L

Crumbs

LEFTOVER FOOD NEWS

On Monday, October 5, **Middlebury's** **SMOOSY FRUIT** **SMOOSY** broke ground on a new space, now project adjacent to its current Exchange Street location. Bidding out in three phases, which won't wrap until at least 2018, the project will incorporate a German-style 120 barrel brewhouse, new fermenters, a new bottling line, cold storage, lab space, an expanded back and office space. To accommodate renovations, the brewery's on-site pub will be closed all this November. The larger brewhouse will increase **Other Creek's** capacity

SEE DESIGNER @ P. 18



SMOKE PANCAKE: Doree Hopper and Andrew Gurnee

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food+drink

What Doc Ordered

We tried the Barr Theme Collage, which combined Barr Still Gin, frozen simple syrup and lemon for a light, refreshing finish.

It paired well with the deep bowl of house bannocks. The smooth dip had a higher ratio-to-lemon ratio than I prefer, but the salty, oil-brushed housemade pits accompanying it won my heart. If Wernstedt and Mitchell ever decide to manufacture the more famous triangles offered, I would stack up—and fatten up very quickly.

One app sounded so bad that it had to be good: the People Salad. It was exactly what it sounded like: basically the contents of an Italian sub, for \$15, caprese, salami, pepperoni and provolone crumbled with lettuce and radicchio in vina-

and onions and a \$15 special of three shrimp robot sausages could have melted for \$30 more, and I wouldn't have blinked. The second honey was as fluffy as one could imagine. But the dish's greatest delight lay in the rich pits of house-made made deliciously sticky with a rub of molasses.

Still, when I recount my meals at Due to friends, the chicken bones loomed. Maybe it was the ambient strains of Simon's "State of the Union" and "Joe the Lion," but listing them was almost tongue-tied and left somehow monosyllabic.

The half chicken was grilled and roasted, its crop-stick smothered with the bone and chile of its two-day adobo marinade, a recipe Wright learned from a Cuban chef. That liquid kept it moist the most admirably moist, not just during my first taste but when I ate the reheated leftovers at work. The stock carpet of dill on which



agreste, finished with chunks of grilled bread. Wright later told me that the menu changes regularly based on what there is of the Woodchester Calvin Hayes is running out in Burlington.

Main courses are divided into sandwiches and full-plate meals. The former come without sides, which helps to explain their low prices. The burger, for example, is a 6-ounce patty that rings up at just \$7. But adding crisp, extravagantly sautéed fries with ketchup and cold adds another \$5 to the tab.

I'd go up another dollar and get the rose robeche. The crumb, tangy pasta I tried was cranked with house red topped in bread crumbs for a delectable double crunch.

Silly, though, the loaded burger felt like for me. The patty I ordered medium rare would have still been cooking had it not dressed in Russian dressing.

But the bigger entrees I sampled represented an unarguable victory pit. There was the steak, served with tender peppers

the most noted added a pleasant acidity, as did pork slices of pulled pork on top.

Dishes with a sweet tooth got some love at Due in both alcoholic and steps forms. Milkshakes, blended with or without an alcohol pairing, include chocolate and salted caramel versions. But I couldn't resist the simple vanilla shake with a flourish of creamy Left Hand Brewing's Milk Stout More on top. The drink barely added to the depth of the thick shake, leaving no question that that was a highly honey milkshake, not an over-the-top cocktail.

At my first visit to Due, baker Steve Wernstedt's ultra-caramel apple pie was sold out. On my next trip, I asked my second-time server, Katie G., to reserve me a slice of pear-soup crumble when I ordered my savory dish.



More food after the classifies section. PAGE 49

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DIY Chop Shop

Farm Share: Sugar Mountain Farm tackles on-site butchering

STORY AND PHOTOS BY HANNAH PALMER ERAN



Porkchoppings at Sugar Mountain Farm

April 31, 2008, began like any other Monday for Walter and Holly Jeffries. The twin-headed owners of Topsham, Maine's Sugar Mountain Farm loaded five pigs into their van and headed to their local butcher, as they did every week. They planned to return three days later to pick up hundreds of pounds of sausage, roasts and chops, which they'd later deliver to shops and restaurants.

As the farmers and butcher settled into their usual routine, the butcher announced that he was quitting the business, much to the chagrin of his current orders. "Do you want to buy my place?" he asked them.

The couple didn't, but the jarring news spurred them to overhaul their business model—and to launch a project that would become their focus for the next decade.

A week later, Walter Jeffries met with Randy Quisenberry, most programs section chief at the Vermont Agency of Agriculture. "I want to build a butcher shop," the farmer said. "What do I need to do?"

Quisenberry handed Jeffries a butcher's bible of pending regulations. Later, as did the

regional U.S. Department of Agriculture food safety and inspection chief. The farmers spent months reading through myriad ways to acquire—and avoid—federal and state food safety violations.

Together, the family—Walter, Holly and their three home-schooled children, ages 5 to 18 at the project's outset—researched, wrote slaughter and butchery. They poured over animal-behavior pioneer Temple Grandin's work on humane slaughter. Shop drawings in hand, Walter even solicited a review from Grandin, and the two exchanged notes via email.

To learn meat cutting, the farmers spent 18 months apprenticing under Fairfield-based master butcher Cole Ward.

As the butcher shop took form on paper, and in hopes and dreams, the Jeffries family studied building codes, materials and methods. They secured permitting and leveled a building site, laying the groundwork for a project that would turn their little design-builders, engineers, project managers, concrete pourers, plumbers, electricians and finish carpenters, among other occupations.



The new butcher shop, at 18,000 sq ft, is a modest structure for its size.

Don Will—a teenager at the time—taught himself to weld, then fabricated the stainless-steel doors that form glazing portals between the new facility's labyrinthine workshops and arched atria.

Acquiring bank loans or grants, the farmers funded the project through income from their pastured pigs and

sustainable-forestry operations (90 percent of the property is wooded), loans from friends and family, and a modest crowdfunding campaign.

Apart from the 200 square-foot cottage where they live ("We spend most of our time outside," Walter Jeffries notes)—the 1.8-acre-plus-pasture



Walter Jeffries

peeled concrete, abutment and butcher shop is the firm's first large-scale project.

Every fraction that will be performed in the new building — cutting, welding, brazing, structural steel and sheetpiling — requires its own state and federally approved HACCP food safety plan. Many operations also require separate licenses.

Walter and Holly Jeffries built code compliance into their design, engineering the space for food protection. They sealed all interior surfaces, glazing the walls with impenetrable polycarbonate to withstand spray-downs with powerful cleaning acid. Wall-mounted brackets keep equipment off the floor, where liquid and debris could collect around its feet, while curved corners where walls meet the floor make for thorough, efficient mopping. There are five nooks and crannies where

THERE IS A PERCEPTION THAT THIS IS IMPOSSIBLE TO DO. IT IS VERY POSSIBLE, AND PEOPLE CAN DO IT THEMSELVES.

WALTER JEFFRIES

bacteria could hide, and everything can be hosed down.

Though the work is far from over, major construction wrapped up in July on the combined abutment and carcass handling area, cutting floor, kitchen, room for larding, smoking and charcuterie, packing and administration areas, coolers and freezer.

As of October 15, the Jeffries family will be cutting and packing on-site. Slaughtering, smoking, curing and other processing will wait until Super Mountain fills those HACCPs, obtains licensing and installs the needed equipment.

Near the shop entry is a small office and bathroom for the state inspectors, who for a while will be present whenever meat is cut. Later, as the farmers prove they can consistently meet food-safety standards, she will conduct spot



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Pigs at the pig school (above) and Sugar Mountain



DIY Chop Shop

checks. When Sugar Mountain began slaughtering, that office will become a federal inspector who ever animals are on the hill floor. Walter Jeffries expects this to happen in about three years, in the meantime, they will continue trading pigs to Adams Farm Slaughter in Arkell, Miss.

Rather than resist the inspectors' oversight, Walter Jeffries agrees to welcome it as a valuable resource.

He has detailed the process on the farm's website, producing what amounts to a how-to manual for every rule, regulation, permit and procedure. "There is a perception that this is impossible to do," Jeffries says of processing animals on-site. "[But] it is very possible, and people can do it themselves."

Though the project began simply, Jeffries says he had been thinking about it for a long time. He and Molly purchased the historic farm as a family property in 1989. Its 1,000 acres supplied a vast sugarbush, timber lot and enough rolling fields for a small animal operation. In the 1990s, the farmers kept sheep and sold lambs for meat.

"Raising sheep taught me that processing costs were a big issue," Jeffries says, "so I knew that someday I would build [a butcher shop]."

But lambs didn't really pay the bills, and, after a brutal ice storm devastated most of the farm's maples in 1996, the farmers searched for another income stream. Pigs seemed like a solid plan. Breeding in the black shade of a pasture, surrounded by cows and goats, Jeffries observes simply: "Everyone loves bacon."

Sugar Mountain's pig business began with four sows and a borrowed

bear in 2003. Compared to sheep, pigs have high fertility rates and robust sexual appetites. One sow, left to a bear and her own desires, can birth 20 piglets in 12 months. Most piglets will swell to 300 pounds in their first year. A decade later, the farm's 50 to 80 breeding sows (the whole herd numbers from 200 to 400 animals) produce thousands of piglets per season. Most of them land on plates within six months of birth.

Cutting and packing that meat at home will save Sugar Mountain \$250 per animal in processing costs. That number will grow when the farmers begin slaughtering on-site.

That's a lifetime away for today's piglets, who trot in small packs through pastures seeded with kale, turnips, clover and other culchives, earning as much from any means who calls to them. In one field, a sow rears onto her hind legs, tosses her head and descends the leafy field in leaps and bounds, piglets in tow. "We call her 'Dancer,'" Jeffries says with a grin.

Across the road, a round bell is splashed with fall's oranges, gold and crimson. "Topsham's foliage is in full swing. Though autumn will bring new struggles and joys to every Vermont farm, this fall is sure to be a new one — one of greater independence and, hopefully, income — for Sugar Mountain, as the farmers take meat cutting into their own hands. ☺

Contact: Acacia@sevendaysvt.com

INFO

Sugar Mountain Farm goals its residents at markets including Montpelier City Market, Green River Co-op, Fairchild's Co-op, Woodstock, Rutland Mountain Co-op and the Upper Valley Food Coop, and at select local restaurants. sugarmountainfarm.com

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Living Out Loud

George Dawes Green spent many a night swapping stories with friends on a porch in his native Georgia. Inspired by the coveys swarming around the porch light, the tales of tales dubbed themselves "the Miths." When Green relocated to New York, he took the name with him and founded the Miths, a nonprofit group committed to the art of storytelling. Far from the modest front-porch gathering of its origin, the organization now encompasses a weekly podcast, a National Public Radio show and live performances across the United States and beyond. Winning recitations from past competitors approach the mic for the Vermont Miths GrandSLAM 1 with true-to-life narratives on the theme "Push Out of Wishes."

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UNIVERSITY OF VERMONT PREGNANCY STUDY

Research at the Vermont Center on Behavior and Health is looking for women who are currently pregnant to participate in a study on health behaviors and infant birth outcomes. This study involves:

- 9 short appointments (approximately 20 minutes each)
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Singin' in Harmony

The couple behind *Rise Up Singing* rises again with a new songbook

BY DAN HOLLES

If you happened to join in a campfire sing-along at any point over the last 30 years, there's a good chance you're familiar with *Rise Up Singing*. Since it was published in 1988, the songbook has been a staple of camp counselors, musical ministers, traveling folk singers and anyone else who might lead group traditions of "blowin' in the Wind," "I'll Hail a Hallelujah" or anything of the 1,100 songs in its spiral-bound pages. With nearly one million copies of the book in print, *Rise Up Singing* is one of the most successful American songbooks in history. For many, the tome was a cornerstone of their musical upbringing—the writer included.

Earlier this summer, the book's authors married folk singers Annie Patterson and Peter Blood, released a follow-up, *Rise Again Songbook*, published by Hal Leonard. Like the original, the sequel features the chords and lyrics to some 1,200 songs, ranging from time-worn staples of the American and British folk canon to more modern tunes. The new edition includes songs by the likes of the Acoustic Brothers, Coldplay, the Decemberists and Pearl.

This Sunday, October 11, Patterson and Blood host a concert in celebration of the book's publication at the Middlebury United Methodist Church. Folk artists Bill Haulley, Charlie King and Maggie—all of whom contributed songs to the new volume—will also perform.

While *Rise Up Singing* is a natural phenomenon, its origins trace back more than 40 years to Farm & Wilderness summer camp at Tannock Farm in Plymouth, Vt. Blood was a counselor there and frequently led sing-alongs. But the teenage campers were less interested in singing the traditional folkfire offered in the camp's songbook at the time and more hip to their current tastes by singers such as Bob Dylan, the Beatles and Joan Baez. So, in 1973, Blood

gathered a group of campers and spent the summer compiling a new songbook.

The project proved so overwhelming that Blood continued working on it for years. In 1979, he published a songbook called *Winds of the People*. But because he hadn't licensed the songs in the book, it was an underground tome, available primarily at house concerts and by other means that wouldn't alert copyright watchdogs. The book sold some 20,000 copies almost entirely through word of mouth.

Still, Blood wanted to find a way to publish a legitimate songbook.

"We needed to find a way of making the book affordable," says Patterson in a recent phone conversation.

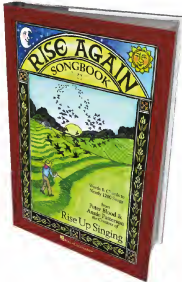
Enter Ben Senger.

Blood and Patterson—who had become a couple in 1981, approached Sing Out!, the nonprofit organization that Senger founded. With the help of the iconic folk singer and his wife, Toshi Senger, Blood and Patterson convinced Sing Out! to publish a new legal songbook. Addressing the organization's board, Senger said, "This is just why we created Sing Out! magazine, to encourage ordinary people to sing with each other."

With the help of the singers and other folk singers, Blood and Patterson set to work compiling *Rise Up Singing*. Meanwhile, Sing Out! used its influence to persuade music publishers to sign off on the copyrighted material that was being included. According to Blood, Senger had his own theory about how to clear that hurdle.

"He said, 'Don't even bother to ask 'em,'" recalls Blood with a chuckle.

Perhaps wisely, that advice was not heeded, and every song included in *Rise Up Singing* was done so legally. Blood used \$50,000 he'd saved from sales of





Jazz Fest ... in HD!

Remember the Burlington Discover Jazz Festival? That was pretty cool, right? I mean, even if you're not the most ardent, belching big-band crowd — this would be Vermont Public Radio's **SEVEN SEASONS** of course — there's just something special about the jazz fest. And as we sit on the threshold of fall, basking for the harsh inevitability of winter, it's hard not to look back longingly on those 10 sticky nights in early June when we had the glume as our way of summer laid out before us. Right?

When was I? Ah, yes, dealing with my early-onset seasonal affective disorder. And also, jazz!

It's like me, you're feeling wistful and nostalgic for the summer that was, and dreading the oncoming chill, our good friends from the **EDJF** and Vermont PBS have the music to help ease our transition into Vermont's frosty season. This Saturday, October 16, at 8 p.m., the TV network airs its "Discover Jazz on Vermont PBS" series is well, pretty much exactly what it sounds like. It's live concert footage from this year's **EDJF**. But it just so happens to focus on some of the most explosive and prog-savvy shows we have lived.

The series was shot this summer at seven **Pymptoon** **EDJF** shows — there's usually where the more intimate and cutting-edge shows happen. Black-specter — one is scheduled to

air every Saturday between now and Thanksgiving — offers highlights from a specific concert, as well as artist interviews and behind-the-scenes footage. If you missed a certain show, or just want to relive a gig you loved, this looks like a pretty handy hour of TV.

The scheduled **SEVEN SEASONS** sets are the focus of the premiere episode, which isn't a bad way to kick things off. The following week, **salty soul** pop singer **Wendy Jones** and her band are featured. If your taste runs to the experimental, tune in on October 24 for trumpeter, composer and **1013 Pulitzer Prize** for Music finalist **WABASH LOU SMITH**. The next week, check out a one-of-its-kind music truly second to none in **MELISSA ALDWIN**. She was the first female saxophoneist to win the **Thelonious Monk International Jazz Competition**, which is a big deal. (As an aside, two years ago the **EDJF** also hosted the first women, period, to win the **Monk** contest, vocalist **ONLYCHENPARKS**. Tap it up, **EDJF**.)

Indie-rock fans, take note. On November 7, the show features the **CRUM STATION** and **ANISHA HEATSE** duo. **Station** is the mind-blowing-saxophonist best known for his work with **SONO**, **ARCANE FIRE** and **BELL AND BETH**. **Heatse**

is equally brain-jelting on vocals and has also toured and recorded with these latter two bands. He is. This one has a local angle, since **Station** recently moved to Vermont, and the duo's debut for **Constellation Records**, *Never* was the way she was, was recorded here. I missed this show when it happened. But I've seen **Station** live twice, and both times he practically brought me to tears. No joke.

On November 16, the **EDJF**'s 2015 artist-in-residence, **CHRISTIAN MORRIS**, is the star of the show. There's a good chance you caught the Grammy-winning bassist at the **EDJF** this year in some fashion, but the dude was everywhere. He gave a meet-the-artist lecture and conducted a couple of others. He dined at **Nectar's**. He played a brunch fundraising gig at the South End Kitchen to benefit — um, the jazz festival, weirdly enough. And he played two explosive **Pymptoon** sets.

The series finale on November 21 features funky vibraphonist **ACE LOONE**, three times voted *most* player of the year by the **Jazz Journalists Association**. **Dude** has played with a ton of the big names you'd expect, including **DAVE NAILOR**, **SHANE HARVEY** and **RON CARTER**. Oh, and the **HEAVY HITS**.

Lazy Sunday

While we're looking back on cool stuff that happened this summer, local promoter and concert organizer **ACE SEASONS** held the last edition of his long-running **Valley Stage Music Festival** in Huntington. The finale of the down-home fest was a bumper to local folk like **Jon**. A primary reason **Shelton** decided to end the fest was so he could devote more energy to producing concerts you round under his **Valley Stage Productions** banner. Most notably, this includes the **PM Standards** series at the Richmond Congregational Church, which begins its 2015-16 season this week.

Sheldon's track-making track record is fairly respectable, whether with his festival, the **PM Standards** series or one-off shows at area nightclubs. **Dude** knows his folk scene and has a

GO ON TO P. 11



SAT 10.10	SOJA w/ Dave, Daniel, Thomas
WED 10.7	Granger Smith feat. Earl Dobbles Jr.
THU 10.8	Foreign Invasion New York State Fair, Valley Stage Old House, New York
THU 10.8	Michael Menotti & The Pretty Fortificates Hess, Liquid, Sunset, Many Windows
SAT 10.10	Red Hot Chili Peppers Liquor at The Road
SUN 10.11	That 1 Guy
TUE 10.13	DJ The Real Experience Loo Kottin'
WED 10.14	Emancipator Jazz, Tuba, Cello, and Trumpet
WED 10.14	Geddy Live - Daring, The Lyngbya, Culture

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10/14 **Free 7:30 Show**
10/14 **Live at 11** - **Local Artists**
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live culture
VERMONT ARTS NEWS • VIEWS

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Rise Again A Group Singing Songbook

General developed & edited by
Peter Blood & Aaron Patterson

Singin' in Harmony

Winds of the People to cover royalties for the new release. In other words, he used the money he should have, legally speaking, spent on royalties for the old book to make the new one legit.

"Hopefully the government doesn't come after us for that," jokes Patterson.

The beauty of *Rise Up Singing* is its simplicity. No musical notation is included. Just lyrics, chords and lyrics. To sing songs from the book, you need to be familiar with the songs already—or, better yet, sing along with people who do.

Accessibility was one of the primary criteria used to decide which songs should be included. That meant steering away from more obscure tunes in favor of classics that most people might know. Additionally, the singers placed importance on choosing songs with positive messages that encourage hope and empowerment.

Fellow, hand-drawn sketches by artist Kore Lay McWhirter bolstered the songbook's popular flower power. Her illustrations framed each of the book's sections, divided loosely by theme—Love, Peace, Dreams & Fantasies, Solidarity, Work, Unity, etc.

Rise Up Singing was successful far beyond Blood and Patterson's expectations. In 1990, *Sing Out!* approached the couple about compiling a sequel. But the prospect was an uncertain financial ground and behind the musicians to launch the project. The idea was shelved for more than a decade. Then, in 2003, Seger suggested pitching music publishing giant Hal Leonard, with whom he'd previously had positive experiences and who had published the trade version of *Rise Up Singing*. The company signed on, and work on *Rise Again* began in earnest.

The new book follows roughly the same blueprint as the original. The songs are presented as simply and as easy to parse as possible. Many of the original outtakes remain and are joined by new sections, such as Pub Songs (call-and-response tunes and drinking song), Beck Around the Clock (early rock and roll) and McDonald Songs (mostly radio songs published after 1995).

"One of the reasons we had for *Rise Again* was to include categories that weren't in *Rise Up Singing*," says Patterson. She and Blood, with the help

of about 17 folk singers, including Seger and Phil Ochs' daughter, Susan Ochs, vetted some 5,000 new songs.

The hand-drawn illustrations, this time, are by Patterson, Meghan Merker and Moon Shiner. And though a traditional typographer has replaced the hand-written lyrics of the original book, the same vibrant, all-together new spirit of

IF WOODY WERE HERE, HE'D WHYRY POINT OUT THAT YOU CAN EXPERIENCE A DOWNLOAD, BUT YOU CAN'T DOWNLOAD AN EXPERIENCE.

BILLY BRASS, FROM THE FOREWORD TO *RISE AGAIN*

Rise Up Singing remains intact. In an era when you can find the chords and lyrics to almost any song in extensive online, that's a remarkable feat. In fact, the internet itself might make a book like *Rise Again* indispensable.

"If Woody were here, he'd wryly point out that you can experience a download, but you can't download an experience," writes British singer Billy Brass in his foreword to *Rise Again*.

Seger, who died earlier this year, wrote the introduction to *Rise Up Singing*. And he drafted a preface to *Rise Again* in 2004—Billy one of the last messages he published—that expands on that idea.

"The older I get, the more I am convinced that if there's a human race still here in a hundred years, one of the main reasons will be that we've found ways to sing together," Seger wrote. "And perhaps if we had the right songs, even people who are so filled with hate they are ready to yell the trigger on somebody—we can teach them, too. Who knows?"

INFO

Rise Up and Sing: Songs Along, Down, Sunday October 11 7pm, Mt. Lebanon United Methodist Church, \$10/20 (riseupandsing.org)

Rise Again Songbook, edited by Peter Blood and Aaron Patterson, Hal Leonard Catalog, June 2014, pages 321-32

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barrington

ARTS&CRAFTS New Night (from postcard) 7:30 p.m. free.

CLUB MEMPHIS 1st of Memphis Presents Wednesday 10:30am to 1am 1 p.m. \$10/10 1st.

THE BUILT PLANET Doghouse Man (live) 10:00 p.m. free.

GALLAGHERS OPENBAR 60 Craig Michael (cover) 10 p.m. free.

J.P. 3 PUB Pub Quiz with Dave 7 p.m. free. Karaoke with Michael 10 p.m. free.

JANIS Top 100 Hits 10:00 p.m. free.

LARGE CLUB R&B 10:00 p.m. free. 1st of Memphis Presents Wednesday 10:30am to 1am 1 p.m. \$10/10 1st.

MURPHY'S PIZZA & PUB Open Mic with Andy 10:00 p.m. free.

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FRIDAY, OCT. 10 (7:30 PM) (ROCK)

The Dudes Abide

Connecticut's MAX CRACK have been jamming for more than four decades. Though they never quite became a household name, the band has left an indelible mark on the improvisational jazz scene. At their peak in the late 1980s, Crack averaged more than 200 shows per year. Melding rootsy American rock with styles such as reggae, soul, jazz and reggae, they proved influential to subsequent generations of funk bands. Funky's Mike Gordon, for one, has frequently cited the band as an inspiration—and has been known to show up onstage at Crack shows from time to time. Max Crack play a two-night set at Newt's this weekend—dubbed “The Crackfest” naturally—on Friday and Saturday, October 9 and 10.

Barre/contopeller

THE DANCE FANCLUB (JAZZ/POP) Open Jam with Jay Ellis, Lee (Barre) and Alex (Barre) & Kuba (Barre) 10 p.m. 10-10 (Barre)

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BOSTON AREA

THE DANCE FANCLUB (JAZZ/POP) Open Jam with Jay Ellis, Lee (Barre) and Alex (Barre) & Kuba (Barre) 10 p.m. 10-10 (Barre)

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outside vermont

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COMEDIAN
PAUL REISER

FRIDAY, OCTOBER 16, 8 PM

Comedian, actor, and bestselling author, Paul Reiser's national comedy tour highlights the funny things about life, love, and relationships, continuing to delight comedy fans all over the country.

OPENING ACT:

Blues Master Nicky Reed

Sponsored by
People's United Bank

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PREGNANT WOMEN
FOR SMOKING STUDIES!!!

- FREE, NON-INVASIVE, PAINLESS, AND CURRENTLY SMOOKING CIGARETTES
- Flexible scheduling, including weekend & evening appointments
- Compensation for time and travel

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<http://jmp/1CtCwKh>

For more information,
call 802-656-8714



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PERFORMING
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CONCERT: Tuesday, Oct 13

7pm • Admission by Donation

The Boys of the
renowned Choir of
Saint Thomas Church,
Fifth Avenue,
New York

Directed by Stephen Eward
and Ben Sloan

St. Paul
Cathedral
Church of St. Paul
Lentz 118 South St. - 1st floor

2:00-5:00 (former of Choir 4:00pm)
Foster 102 102 Ave.
www.saintpaulcathedral.org



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music

CLUB DATES

MONDAY-THURSDAY 11A-11:30P

THU 8

burlington

ARTISTRY: Televised (Club) (open) 10pm-1am
\$10-15

CRUISE: Cruise (Club) (open) 10pm-1am
\$10-15

CLUB: Club (Club) (open) 10pm-1am
\$10-15

THE BULL: Bull (Club) (open) 10pm-1am
\$10-15

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SAT. 10 & 11 PM

WAKEWORTH 11 p.m. **BOB COOPER & LUCAS** (live) 11 p.m. **free**

CTV LINDSEY Lady Linda & Denise Hardy with DJ Bob (live) 11:30 p.m. **free**

northeast kingdom
JASPER & TAYLOR Musical for Laurel (live) 9 p.m. **free**

PARKER PRO. CO. The Vocal Performers (live) 9 p.m. **free**

THE SUNDAYS (live) 9 p.m. **\$5**

outside vermont
HOBBS GLE Soul Jammin' (live) 8 p.m. **free**

SUN. 11

burlington

FRANKY B'S KAYE Live! Happened Hour of Music, Super Jammin' 12 p.m. **free**

BOB ALAN (live) 12 p.m. **free**

THE GARDEN Joe Casper and Audrey Bonville (live) 1 p.m. **free**

NECTAR 3 No! No! No! Tonight! Night with G. Ray, Jay, and Johnson 9:30 p.m. **\$3**

THE CLUB NORTHEAST PASS Open Mic 12 p.m. **free**

THE SKINNY PARADE (live) 12 p.m. **free**

BRUCE'S Bruce's Bonanza 12:30 p.m. **free**

THE SPARK Spark Band (live) 12:30 p.m. **free**

THE SUNDAYS (live) 12:30 p.m. **free**

chittenden county
BACKSTAGE PASS Open Mic 12:30 p.m. **free**

NEVER SAYONE (live) 12:30 p.m. **free**

THE SUNDAYS (live) 12:30 p.m. **free**

THE SUNDAYS (live) 12:30 p.m. **free**

THE SUNDAYS (live) 12:30 p.m. **free**

burke/westport
SWIFT KELLY (live) 12:30 p.m. **free**

THE SUNDAYS (live) 12:30 p.m. **free**

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THE SUNDAYS (live) 12:30 p.m. **free**

chittenden county
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TOM R. J. IMMORTAL TECHNIQUE (POP ROCK)

Family Night (live) 10:30 p.m. **free**

J.P. PINE Dance Video Roundup Night with Melody 10:30 p.m. **free**

THE SUNDAYS (live) 10:30 p.m. **free**

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TUE. 13

burlington

CLUB NORTHEAST Open Mic (live) 10:30 p.m. **free**

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Land Minds

"Eyes on the Land," Shelburne Museum BY KEVIN J. KELLEY

The fanciest and one of the most affecting artworks in "Eyes on the Land," a show inspired by Vermont's conserved farms and forests, sits at all earthbound. Suspended in the ceiling, Brian Collier's "Gust East" seems to float over the heads of visitors in the Shelburne Museum's Pennington Center for Art and Education.

This multi-jug-supported, grass-covered raft with staked goats aloft is part of an installation that arose from the artist's interactions with the Pine Island Community Farm on the Colchester

side of the Interstate. African immigrants and other New American transplants and vegetables on the 200-acre parcel preserved through the Vermont Land Trust. Collier's whimsical creation, which he describes as "infinitely expandable," would enable the farm's goats to continue grazing side and dry, when floods submerge the farmer's pastures. And these mountains, the show's organizers point out in a jarring aside, are likely to become more common as waters rise on a warming planet.

Collier is joining 18 artists who were commissioned by the Shelburne Museum, in partnership with the Vermont Land Trust, to spend a year observing specific pieces of conserved land. They're made paintings, videos, sculptures, photos and multimedia works in response to what they saw and felt. Each artist was given a stipend of \$200, which Rhys Adams, VLT's vice president for community relations, acknowledges did not even cover the cost of materials in many cases.

The 18 scattered sites included in the project are marked on a large map at the entrance to the exhibit. When visitors see museum-supplied shade at any of a half dozen of the parcels is highlighted on the map, a digital voice on the tablet provides background on the property and comments from the respective artist. The writings collected for the show in present a small sample of the hundreds of parcels — comprising 8 percent of Vermont's total acreage — that the trust has preserved from development.

The lands are varied in their topography and functions, and the mediums and methods the artists employed in their works are likewise diverse. All the pieces are well executed, but they vary in aesthetic impact. Some are pedestrian in their documentary-style approach, others are exuberantly imaginative. Many of the best pieces accompanying the works refer to the spiritual or mystical dimensions of the artist's encounter with the land. Clearly the participants were moved by their experience, but this viewer found the repetitive self-crying and wailing.

Two of the strongest pieces in the exhibit are needed as robust but incoherent abstract and emotional elements to produce beguiling visual effects.

Bartholomew artist and multi-talented life activist Ronnie Adler combines a paper collage of a farmer wading a field with a large-scale, nonrepresentational quick-etching on a few feet behind it. The seven-appeal blends beautifully with the rich colors and undulating forms of the collage. Adler also includes a loose holding box of fabric and handmade paper that viewers are invited to take away as memento.

Cameron Davis, a teacher of art and art history at the University of Vermont, contributes a painting of



Revised Farm, Westchester, VT by Brian Collier



Apex, Adams, Vermont, Vermont by Rhys Adams

apple blossoms and branches at Champlain Orchards in Shelburne. The work is reminiscent of Monet's tree trunks of water lilies in his garden at Giverny. Unlike most living things, lovely in their own right, are expressed in harmonious blues and tangles of paint. Taking a similar approach to Adler's, Davis has added a modestly scaled installation

ALL THE PIECES ARE WELL EXECUTED, BUT THEY VARY IN AESTHETIC IMPACT.

in front of her piece, titled "Treadle" — an Irish word that can mean something like "deep spiritual connection to a place." Some vials of cider pressed from the orchard's apples are lined up like votive offerings atop a wooden table. The effect might be more reminiscent of the vessels of amber liquid didn't also resemble wine samples.

An especially appealing piece in "Eyes on the Land" is, squarely traditional in its rendering of three farms along the Connecticut River in Windsor County: Charlie Adams, a painter and concert pianist based in Shelburne Falls, recalls the Renaissance in his historical motifs. The paintings are composed in oil but employ a technique that makes the point somewhat differently, a glass-based medium used by artists such as Raphael. The open scenes of fields and barns acquire a rich, holy mood consistent with the artist's stated practice of making "sacred paintings of everyday American infrastructure."

Colin Reardon effectively juxtaposes old-timey and new-timey Vermont in a set of photographs taken at Russell Farm in Winooski and Barre Farm Mountain Farm in Johnson. The family-run sugar operation on the edge of Burlington suburbs still harvests early-bloom power to sell it up from local bakeries that are poured into the pan of a wood-fired evaporator.

Dan Morav's Barre Farm Mountain Farm in Lamoille County ranks as one of the largest producers of maple syrup in the country. As Reardon's photos suggest, it's possible for an ultramodern agricultural enterprise to treat the land's resources with as much respect as does a sugarbush operating the way her father did decades ago.

Montpelier-based sculptor and installation artist Gavin Senter celebrates the VLT's preservation of 1,640 acres of backcountry at the upper reaches of the Balken Valley Wildlife Center. She used a 3D printer to produce

JERIAN GIGLAS "Imagery of Nature" photography by the local artist. Through October 31. Info: 804-255-7788. The Main Room in Burlington.

JIMMY HARTMAN "The Moon Supplanted Adventure" an oil painting of a band leader playing who follows the moon's advice. Through October 31. Info: 804-255-7788. First Square in Burlington.

KIM O'BRIEN "Out of the Cagehouse" An artist's depiction of Prison inmates. Digital paintings are artists capturing photos right when and during capture. Opened welcome space. Through October 31. Info: 804-475-2752. North End Studio in Burlington.

MAKE HALL "THE ART OF TRANSPORTATION" A piece related to work by artist who has painted in public art. Burlington's former mayor, Susan D. Dineen, Katherine Mandelbaum, Mary Lucy, Silka Smith, Alfred Hunka, David, Daniel, Gordon and John. Through October 31. Info: 804-255-7788. Kenna Smith House Gallery in Burlington.

MAURICE FURBERSON An abstract work related to work by the late Thomas Robert and Maurice under a lot of Thomas Robert. Bands in abstract. Modern glass, highlights from the museum. Located in Burlington with reception, and info. Open. Through October 31. Info: 804-255-7788. Pines in Burlington.

MATT FURBERSON "A World Beyond" a small, round, round work by the artist who is called "Matt Furber". Through October 31. Info: 804-255-7788. Pines in Burlington.

MICHAEL METZ "Samuel's Long Beach Island Photography from 1900 to the 1950s" an art in New Jersey. Through October 31. Info: 804-255-7788. Pines in Burlington.

MICHAEL SMITH "The Mountain" by the Burlington artist. Through October 31. Info: 804-255-7788. Pines in Burlington.

NEVER FROG NO ONE EVER: THE ART OF COLLAGE Artists of the world. The artist who is called "Never Frog No One Ever" is called "The Art of Collage". Through October 31. Info: 804-255-7788. Pines in Burlington.

OF LAND & LAUREL "The Art of Collage" by the artist who is called "Of Land & Laurel". Through October 31. Info: 804-255-7788. Pines in Burlington.



PAT "The Art of Collage" by the artist who is called "Pat". Through October 31. Info: 804-255-7788. Pines in Burlington.

RO FLAME ROUSE "Collaborative collage and photography by artists in Burlington." Through October 31. Info: 804-255-7788. Pines in Burlington.

SIMON'S IN BURLINGTON: EXPLORING MATERIAL AND TECHNIQUE A group of 10 artists in Burlington. Through October 31. Info: 804-255-7788. Pines in Burlington.

US RESIDENT PHOTO GROUP "Eight photographers in Burlington." Through October 31. Info: 804-255-7788. Pines in Burlington.

WILLIAM FURBERSON "The Art of Collage" by the artist who is called "William Furber". Through October 31. Info: 804-255-7788. Pines in Burlington.

TJ Cunningham When exploring the engine of his artistic practice, TJ Cunningham describes a childhood memory of his neighbor taking traffic twice a day to herd his cows to pasture and then, later, back again for milking. The young Cunningham, Vermont painter illustrates each of his works with the slow poetry of everyday scenes, whether he is capturing that dairy farmer's barn, Green Mountain wilderness or nature in a just. He says, "Every time I paint I strive to create something more meaningful than all [of me] producing work." During the month of October, Middlebury's Edgewater Gallery on Middlebury River features selections from more than 300 works Cunningham has created in the past five years. A reception is Friday, October 9, 5 to 7 p.m. A printing demonstration is Saturday, October 10, 1 to 3 p.m. Pictured "A Child's View."

chittenden county

ARTIST'S MARKET "Artists' Market by the local artist." Through October 31. Info: 804-255-7788. Pines in Burlington.

ANSELME FURBERSON "The Art of Collage" by the artist who is called "Anselme Furber". Through October 31. Info: 804-255-7788. Pines in Burlington.

VERMONT METRO GALLERY

JIM WESTPHALEN

vanish.

SEPTEMBER 23 NOVEMBER 14



181 CHURCH STREET
FOURTH FLOOR, 05401 CENTER
BURLINGTON, VERMONT

VERMONTMETROGALLERY.ORG

SMUGGS' SKI & BOARD SALE
St. Michael's College
Tarrant Recreation Center

Saturday, October 10th 10AM-6PM
Sunday, October 11th 9AM-2PM
www.snsocvt.com

WINGS OF A RHINOCEROS: A contemporary art show. Through October 31 Info: 434-4367. Site of Vermont Museum of Earth Science.

COGNATE COLLECTION: Contemporary art including domestic interiors and objects. Through November 1. Info: 585-8225. Waterville Museum in Dixville.

WINGS ON THE LAMP: Installations, sculpture, glass, and photography by 12 artists who were associated with the Vermont School of Art, founded by the Vermont Land Trust and now part of the Vermont College of Fine Arts. Through January 3. Info and tickets: Vermont Fine Arts. Curators: Susan Davis, Barbara Adams, Dennis Hunter, Susan Roberts, and John Kelly. Sculptors and multimedia artists: Lisa G. Collier, Ben Stone, Kimberly Kinsale, and Susan Kinsale and photographers: John Williams, Jeff Johnson, and Lisa Kinsale. Through January 3. Info and tickets: Vermont Fine Arts.

WINGS AND TALES: VERMONT FINE ARTS 1980s. A selection of art showcasing fine art from the Vermont Museum of Earth Science and the Vermont College of Fine Arts. Through November 1. Info: 585-8225. Waterville Museum in Dixville.

JOHN W. LAMAR: 1947-1992. A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

JENNIFER INSPIRED APPROACHES TO VERMONT CONTEMPORARY FINE ARTS AND WOOD BURNING: A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

YOUNG WITH COHEN/FLORIAN: A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

JENNIFER SPACEY: Works in a variety of media including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

NOCTURNE: A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

TOP LAND & LOCAL SCENE: JENNIFER SPACEY 1980s. A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

INSTALLATION: Works in a variety of media including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

ROBERT WHITE, WATERCOLORS: A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

WINTER, WINTER, WINTER: A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

WINGS OF THE LAMP: CHAMPION AND BEYOND: A collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

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August Burns The artist, teacher and former woman's health advocate has made a career out of confronting with—and empowering—people from all walks of life. Like portraits and figures are on view through November 24 in "More Than Meets the Eye," at Axel's Gallery & Frame Shop in Waterbury. The works illustrate Burns' ongoing commitment to recognizing individual dignity and the characteristics that make each person unique. Many of her subjects, rendered against solid backgrounds, make direct eye contact with the viewer, ensuring that the focus remains fixed on the story of each face. A reception is Friday, October 9, 6 to 8 p.m. Tickets: "Free."

and women's sculpture by the Vermont artist. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

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CAROL BRESNAHAN THOMPSON: "The Art" is a collection of art including sculpture, photography, and painting. Through November 30. Info: 585-8225. Waterville Museum in Dixville.

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middlebury area

CAPTURING THE MOMENT: THE ART OF PHOTOGRAPHY LIVE PERFORMANCE—Performance photography artist at the Townsend Performance the last 15 years by Scott Campbell. Last Fall, he presented his latest work, *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

CATHERINE CROOK CHURCH (2007-16) and *Upper paintings* (2007-16) year series of the interest paintings in the series. *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

THE 1980s: A HISTORY OF A DECADE—A series of 1980s-era paintings by artist Scott Campbell. Last Fall, he presented his latest work, *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

ALAN HENRI (2007-16) new works by the artist and artist. *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

JOAN CURTIS (2007-16) new works by the artist and artist. *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

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PETER BRIDG (2007-16) new works by the artist and artist. *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

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JOAN CURTIS (2007-16) new works by the artist and artist. *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

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Joan Curtis I like the idea of human thinking of themselves as part of the animal family," says the Brandon artist. The wisdom of animals had central importance to her work, which depicts human involvement with force and form. Curtis favors vibrant colors and uses a broad assortment of materials, including paint, colored pencil and paper-mache. Her vision is one of a world's colliding, where humans are small figures in the natural order and animals are benevolent spirits guiding the way. "Wonderful Gardens" features two- and three-dimensional works in Town Hall Theater's Jackson Gallery in Middlebury, and will be on view through November 7. A reception is Friday, October 3, 6 to 7 p.m. Pictured: "Peaceable Kingdom No. 4."

champlain islands/northeast

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CHEN OF OCTOBER, THE CURAN MIDDLE CREEK

The north-Asian Chen presents a photo and video series featuring art, sculpture, and video. *Through October 2*. Info: 363-3338, 33 Main St. Madeline in Middlebury.

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ART SHOWS

TRUST displays include vignettes of "brilliant, abolitionist substance" from around the world and the museum, as well as art and objects in the history of *donk*, such as a short history of *donk* presented through November 30. Info: donkaffairs.net. The Museum of Contemporary Life in Glass.

JOY LOWEY New Landscapers: paintings of the French West Indies. Through October 28, 1990. 303-2336. PARKER P.O. CO. in West Grove.

Antiques—The annual exhibition and sale of works by Vermont Antiques Society artists is in the Downstate Gallery. Through October 28 only. 334-5565. NAC, Condon for the Arts Gallery in Newport.

ETSO Prints all recent work from The Bank of India by Newspaper and Online Gallery. For more info ETSO Through Government of India. 2015-2016 The NE Gallery and Online gallery.

PAULA SMITH-BRACKETT practiced interior design for 20 years and excites in contemporary home art to environment in various media including painting, drawing, sculpture, and digital combine-based works with globally sourced artists' work. Through October 25, 100-344-2603, Cavanaugh Arts Center, 5 St. Johnsbury.

VERMONT ARTISTS GROUP SHOW Five art and craft-oriented poets by 10 Vermont artists exhibited via Internet grant only. Through October 17 info 523-2242, Miller's Thumb Gallery in Greenfield.

news@hawaii.hawaii.edu

ANGELA ARMANO did Things Bright and Beautiful lessons, skits and personal vignettes around Thanksgiving to kids 200-4000. The Battery at Queens Museum Manhattan Center

**GRANDMOTHERS ART: INDIANA BISHOP'S OF THE
MIND** Port, sculpture and a variety of objects work
from the museums and the unique identity. Bishop
Bishop's work is a collection of objects, symbols,
and other things, including paintings and sculpture.
Through the work of the **PEOPLE'S PLACE AMERICAN
SOCIAL LANDSCAPE** (1970-1980)
Photography is a way of seeing the human condition
within the public sphere and the social landscape.
By John Smith, John Smith, John Smith, John Smith,
Gerry Hargrave and Lee Hargrave. Through
November 10. **JOHN'S KITCHEN AND GARDEN**

BLANCKE. *Utricle caroliniana* along profile, leaves a uniform white. The masses of flowers are the blue-yellow white. Through October 16, July 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 257

CALL TO ARTISTS

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CELEBRATE Feeling a distinct effect on the left and right tympanic membrane is a good sign you're all there. Yours?

the GPU handling, carefully date
November 14, 2009
(It should still be assumed for
local systems [the network]
Solutions are available. Call
to the Place for the
CPU. Call the
Lynx gallery (see link)

ROCKS ON THE HARBORFELD PHOTO COMPETITION.
Photographers are invited to submit a photo of Mt. Mansfield from any angle for an exhibit/competition with a 5% prize for the public. Directly: 1-800-455-5555 or by e-mail at mtmphoto@mtmvt.org as they are accepted. Deadline: October 15. Photos must be printed or mounted. More details online at mtmvt.org. Mt. Mansfield Committee: Trevelyan/Rosenberg. Starts: October 15 only. 434-2050.

THE GALLERY AT LGATV Los Angeles-based electronic Television (LGATV) is looking for artists to exhibit work with a regional community focus.

NORTH REMINICKON OUTDOOR SCULPTURE
SAWY Outdoor sculptures a town's and area's village by 64 artists. Through October 25. Various locations around North Providence.

controllable environment

NEW LITERATURE FOR NARRATING SAPPHORES OF KARAKORTUM? Russian Sapphores: A third combined narrative and playtext on a **NEW** MODEL.
"Male language" and architecture of structures from several past worlds. **THANE SHULLENBERGER**.
Globe Influences: three terms of three callings (genderly) spirituality and the outdoors. **JANINE HENRIETTE**. "Garden's top" floor. Inside, inside heart but decomposed barrel (included my words including end related story sets, as novel (written) stand up). Through October 31. Info: 402-442-2111. WAQuality and Art Center in September 2011.

CAME FROM THE TOP: A commanding rule book will be leading these all-star-crowd at the Roundtable Gallery through October 9 only. Q&A 750 1261
The Hole Museum in Glens Falls, N.Y.

COLLECTING AND SHARING TREYOR
EASTBROOKS, JOHN T. KIRK AND THE MDOC

MASSACHUSETTS: Boston: 142 paintings, drawings, photographs, sculptures and early American furniture from the 17th-century Puritan collection and the museum's "forming" works by Andy Warhol, Francis Henry, Carl Andre, John T. Scott, John Singer Sargent and others. **CHINA:** 100% WUDE'S FRUITS: And Kristina Handberg (collaborative) introduce Robert Rauschenberg's still life, from the early 1980s at Westwood, by Astor O'Connor. Through November 5, info: 800-545-0940. Wood Museum, Greenwich Village, in Lower N.Y.C.

GEORGE S. JENSEN & HELMUT SEIT
PICTUREGRAPH—IMAGES FROM CORRECTION OFFICE
 discussion very photographically covering 705 to 8
 1933, which includes the photo of Marilyn Monroe
 which appears the subject goes a during the
 filming of *The Seven Year Itch* by the the film
 will take through January 3 **WESTMINSTER**
 IN ROOMS STUDIO—No only 2000 photos by the
 French in addition including 10000 in most of the
 for the first time in front of a camera in an exclusive
 from early the World Series in Paris. Through
 October 10, info 304-378 3333 (Hollywood)

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Calabrians, Pelion, Georgia,
Foliot, Mytilene, South Asia,
Great Isle to North Italy)
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to these materials and include a description. Photographs are welcome. Postcards from any state up to 100 for adults. Letter Clamper, Approx. 100,000 (each for sale, Through August 1 2006) Info 800 333-8

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kat clear
COLLECTION

inspired by Confetti & Raindrops

Jewelry Launch Party

October 15th from 5:30pm - 7:30pm

Come witness the launch of our new jewelry collection, for yourself and for your friends. Enjoy a complimentary appetizer and drink while you shop.

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LEADING THE WAY IN THE FUTURE

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2007

movies

The Martian ★★★★★

Matt Damon may play the most isolated astronaut who fights to make it home in this feel-good sci-fi epic, but the big news in this director Ridley Scott's book. After a string of malfeasance (Gladiator, Good Will Hunting), the 37-year-old filmmaker returns to form with a deep-space drama that stands with less flourish. Which is saying something, when you're talking about the guy who gave us *Heaven*.

Based on Andy Weir's 2011 novel, which is set 30 years in the future, the Martian gets right down to business in the opening minutes of NASA's Ares III mission in the surface of Mars receive news that a catastrophic dust storm is about to descend. The angry red no-man's-land (the first of countless in previous CGI fantasies) has already arrived in the time it takes the warning to reach the crew played by Damon, Jessica Chastain, Michael Peña, and Chiwetel Ejiofor. In the next blink, the blinding explosion must have blown a team member who appears to have been killed by flying debris.

That could be Mark Watney, the crew's botanist. Damon is great in the role, his mustache kooky off-kilter since the explosion. No one in the history of movie outcasts can

comprise with Weir's for cheerfulness in the face of adversity. No man has he performed self-surgery on the pain of mental isolation as has just that he sets himself to the task of taking up the station, entering miles long filled with good humor and figuring out how to grow potatoes using his poo as fertilizer.

He even figures out how to produce water, a task that last Monday's NASA announcement may have shown to be rather dull. The timing of the movie presaged jokes about cross-genetication between the space agency and 20th Century Fox but the final reality has a happy synthesis: *The Martian* with its portrayal of dedicated, odds-defying super hero is a love letter to NASA, and the agency's website currently denotes prime real estate in a list of things the movie goes right through a mission to Mars.

Hey, creator: there are more with our two dollars every day. Science, cooperation and science are the film's central themes in a nutshell. Watney delivers a sign to our common sense with ground control. Once they know he's alive, team leaders — some of them played by Jeff Daniels, Cressida Jones and Kristen Wiig — now regard the clock to figure out how to bring him home. The



SPACE JAM Damon plays (and invents) an isolated astronaut in Ridley Scott's feel-good sci-fi epic

picture is an edge-of-your-seat celebration of intelligence, problem-solving and coming together with a common goal.

With both behind the camera, *The Martian* is, of course, also a film distinguished by breathtaking visuals. The scenery by David Goodlad (who was originally slated to direct) succeeds in conveying massive amounts of technical information without getting bogged down. On the contrary, the film maintains a level of breeziness one might have imagined scientifically impossible. And everyone in the movie acts so well.

What sets the movie apart from other anything-but-though, it's a sociopolitical space

It's the most cynical, positive-minded, if-likable picture I've ever seen. It doesn't even have a bad guy. Every single character seems well and does everything possible to save the stranded astronaut. *The Martian* is the closest to there in the U.S. One country even desires a top secret satellite part, yet one is most needed.

The Martian is a whole bundle has from the first frame to the last. Yet, as refreshing as all this perfect harmony may be, one can't help but be reminded that there's a reason they call it science fiction.

RICK KIDNAP

Sicario ★★★★★

Quadruple director Denis Villeneuve likes that place. His 2015 thriller *Prisoners* was full of evil and hidden passages. His last exit, *Insidious* stars an American ranch house whose basement rooms hold terrible secrets — stitched corpses created by a drug addict — and builds toward the discovery of a tunnel used by some occult to cross the border. The "heart of darkness" imagery may be heavy-handed — no one will ever accuse Villeneuve of having a light touch — but it's extremely effective in a film noir.

And that's what *Sicario* in Mexican terms for "hit men?" is. With the topic of border strife and the ever-present smuggling we're ripped from the headlines, Villeneuve doesn't aim for a multiplex procedural. He is Steven Spielberg's *Trailer* instead, with real violence from writer Taylor Sheridan and star Emily Blunt. He spins a clever subplot on the classic noir narrative of the destruction of the good, forced men who police his head mysteriously into a nest of corruption (Think *Chinatown*).

Except that in this case, the good man is a good woman. Blunt plays Kate Winslow, leader of the FBI task force that discovers the cartel's drug cache. With no experience of fighting the drug war, forced men who police his head mysteriously into a nest of corruption (Think *Chinatown*).



SHADOW PLAY Blunt exudes strong emotions in Villeneuve's dark drug war drama

As she flows to El Paso and thence (without warning) to Juarez for a dangerous extraction mission, Kate realizes she's out of her depth. Placatingly and bravely she's given a gunner. Under the surface, Matt Graver has the driver's seat, navigating with the aid of a still more mysterious Calabazas named Alejandro (Benicio Del Toro). Neither man has much concern for civilian safety or the dictates of the Geneva Convention. Both treat Kate with a dagger condemnation that shades into murder as the agents together her actual purpose in their secret war.

The last-posed script barely scratches these characters, but the action puts them in a pushing life force. Blunt doesn't put in a

broken act, from the moment she appears. Kate's experience here reflects a battle between terror and self-control, with the latter gradually gaining the edge. The crew member Alejandro is her opposite: he's someone who'd tried to kill him as the film had here should make twice — but in the end, plausibly of someone with no boundaries and nothing left to lose.

The movie starts is thrillingly arched, but credit for building tension rests in its quiet scenes as Kate is kept in the dark. The cinematography and Johnnie Johnston's next scene scene. Villeneuve's effects are like the noir mood, and aerial shots aren't just travelogue, as Kate's plane heads south, no shadow

is falling shadowed by the barren landscape. When Kate enters the car, she's in a room level of consequence from her face outside, reminding us that the invisible murder control of the world isn't just a machine for sales. Americans — it's a place where people live.

Some will fault *Sicario* for not going as much of that across the border, suspecting that the film's message is only through an unadmitted side plot that the drug trade kills Mexicans, too. Of some of the stories, with the warning documentary *No to Cartels*, which depicts a much deeper slice of daily life in Juarez.

But Villeneuve doesn't pretend to offer a comprehensive view. *Sicario* is the story of Kate's evolution to hard truths among which is the possibility of distinguishing the heart of darkness from the heartland. The perspective is limited by design — to make as loud as it is, too, an among through that brutal violence is needed for which we may not have the stomach.

More, a well-earned horror film than a current-action movie, *Sicario* is an authentic proverb that may not deliver the message for adult since those scenes viewers are looking for it's an undignified tale of what happens when our good people pass into the chaos and darkness that already there.

HAROLD HARRISON



NEW IN THEATERS

BEHIND THE CURTAIN In the drama set in the tight and frenzied world of a struggling off-Broadway theater, it's the actor's life that's the focus. (R) **THE FUGITIVE** In the action-adventure, a man on the run is the focus. (PG-13) **THE FUGITIVE** In the action-adventure, a man on the run is the focus. (PG-13)

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NOW PLAYING

BLACK BUCKLE In the action-adventure, a man on the run is the focus. (PG-13) **THE FUGITIVE** In the action-adventure, a man on the run is the focus. (PG-13)

ratings

★ = not rated
★★ = limited release
★★★ = limited release
★★★★ = limited release
★★★★★ = limited release

BACKLOG ASSOCIATES TO THEATERS, THEATERS ASSOCIATES TO THEATERS, THEATERS ASSOCIATES TO THEATERS, THEATERS ASSOCIATES TO THEATERS

WILDER A woman in the world of ghost hunting is the focus. (PG-13) **THE FUGITIVE** In the action-adventure, a man on the run is the focus. (PG-13)

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10K TRAIL RUN, 10/20 MILE BIKE - \$25

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Craftsbury

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fun stuff

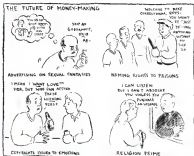
DAVE LAPO



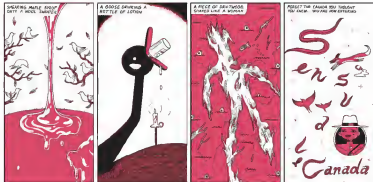
EDIE EVERETTE



LULL EIGHT-BALL



MICHAEL DEFORGE



MORE FUN!

STRAIGHT DOPE (P28)

CROSSWORD (P.C-5)

CAZCOOK & SUDOKU (P.C-7)

JEN SORESEN

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THEY ENJOINED THEIR PARTIES!



OH, ONE LATE NIGHT SLICE
OF PIZZA.



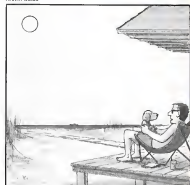
STUDY THE SURVIVAL OF THE Fittest!
GIVE AN 'I' AND A 'Y' TO YOUR PIZZA!



OH, WHO ARE WE KIDDING? THIS
WILL BE THE REAL 'GAMING CASE'!



HARRY BLISS



"I'm not angry, but in the future I'd prefer it if you chewed
up her Sue Grafters, not my PG Wadehouses"

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[illegible]

servant is in danger to find a spot exposed to elements: fossils, gemstones and beads. Within a few minutes, two slabs had been inserted and affixed at its right end. The slab on the left, specifically, chrysoprase, a green gemstone and polished wood, a more solid, dry stone than the chrysoprase and that it was less than the gemstone to give it. "They make something which has been common for a long time," the polished wood was described as containing, "the power to remove obstacles." I knew there were the exact one and you involve I bought both dried oak from home and put them on an initial dedicated to your success in the coming weeks.

DEMINI [May 31, June 10] George R.R. Martin has written a series of fantasy novels collectively called *A Song of Ice and Fire*. But they have sold 10 million copies and been adapted for the TV series *Game of Thrones*. Martin says the inspiration for his masterwork came from his life and family. He named his first two characters *Daenerys* and *Tyrion* in his honor, and he pronounced they were kingly and longed and other royal characters. I made up names about how they killed each other and betrayed each other and taught for the kingdom? he has testified. I think the most serious mistake will be a perfect line: let you to make a complete line. *Game of Thrones* your version of Martin's books? And what's the most interesting? you have to read.

CANCER (June 21/July 12) The editors at the *Lancet Oncology* provide a unique definition of the word 'outsider.' They say it's a vast, uncomfortable place that surrounds you; home. It has no ceiling or walls or carpets and contains sprawling streets and constant bad noises. There's a big yellow ball in the sky that always moans around and changes the temperature in inconvenient ways. Even worse, the 'outsider' is filled with strange people that are constantly doing deranged and confusing things. Does this description match your current sense of what 'outsider' means? *Cancerwise!* It is. That's all. Far too many draw the hell out of being here.

LED [July 23-Aug. 22] We all go through phases when we are tempted to believe in the actuality of every horrible judgmental and random thought that our runaway mind generates. I am not predicting that this is such a time for you. But I do want to ask you to be extra skeptical toward your monetary needs/desires. Right now this is especially important that you think in cool and objective as possible. Your work efforts to be shaped by ingenuity, not by luck, including your own. Be extra vigilant in your quest for the new truth.

VIRGO (Aug. 23 Sept. 22) Do you know about the ancient Greek general Pyrrhus? At the Battle of Asculum in 279 BCE, his army technically defeated Roman forces, but his casualties were so catastrophic that he ultimately lost the war. You can and you must avoid a comparable scenario. Fighting for your cause is good, only if it doesn't result in turmoil and devastation. If you want to avoid an outcome in which both sides lose, you've got to engineer a result in which both sides win. Is a clever compromise

SCORPIO (Jan. 23–Feb. 19) *Guiding Gemini's path, "What's the Way" is about his path. But through the way is an Oregian's Mind. And Gaily As he surges. In the wilderness, he remembers an important truth about himself: "The day the sun... But know that just my life belongs to the wild desert." According to his finding after the astral journey, Scorpio now is a position for you to release your me and reverence for the wild desert. And to recall that last year's life belongs to E. Qiang is to bring you another experience. Kewell describes an incredible sense of joy as if some happy news has been received in the directly because the love*

SAGITTARIUS (Nov 22-Dec 23) The last time I walked into a McDonald's and ordered a meal was 1984. Nothing about the restaurant then serves up is appealing to my taste or morality (to admire its acceptability however) in catering India. McDonald only serves vegetarian here, that includes deep-fried cheese and potato patties, in beef hash.

McDonald's are inevitable. Mexicans order their McMuffins with refried beans and pico de gallo. At a McDonald's in Singapore, you can order Mexican burgers. This is the type of lip-smacker I serve for you right now. Stay tuned. Adjust your offerings for your customer.

CAPRICORN (Dec. 22-Jan. 19) You have been flirting with your "alone of the top" never as I won't be surprised if after night you have a dream of riding on a Pterodactyl. But that's fun! Instead, being you straddled the highest peak, while Goliath goes on there what I suspect, those sense you are busy and listening. Your competence and confidence are waning. At the same time, you may be out of touch with what's going on at ground level. Your career is on the decline is not an intimate in your story tonight and the heights. The most useful story might be to get in closer contact with your roots. Do for hours after the fact your past system, or buy new shoes and underwear.

AQUARIUS (Jan. 20-Feb. 18) I haven't planted a garden for years. My workload is too intense to devote enough time to this pleasure. So eight weeks ago I was surprised when a magnolia variegata began blooming in the dirt next to my porch. How did the seed get there? Was the wind? A passing bird that dropped a pollenklum? The gorgeous multi-layered eventually grew to a height of 3 feet and produced a beautiful, willow flower here

PISCES (Feb. 19-March 20) The coming day will be a lustrous time to dig up what has been buried. You can, at your choice, discover hidden agendas, expose deceptions, see beneath the moral and creative debates. But it's my duty to ask you this: Is that really something you want to do? It would be fun and very fulfilling to reach trapped emotion and suppressed energy, but it could also stir up armed banding, nuclear war, propels you on a healing quest, shape you into a powerful guru. But I understand if you prefer to play it safe.

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WOMEN Seeking?

FAIR PLAY

Just heading to first class? Run around town. Then spend extra time to drink and have a good time. Not always fun to do what I want when I want, but when I'm doing it, it's what I want. I want to be a dominatrix. **Isabelle, 28 (C)**

INTERMEDIATELY AGGRESSIVE PRINCIPLES SEEKING PLAYMATES

I'm a male masochist on a masochism site, looking for a masochist partner. I'm really into impact play, role play, humiliation and the like. I'm open to anything. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. **Isabelle, 28 (C)**

TO PARTNER OR NOT TO PARTNER

I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. **Isabelle, 28 (C)**

WOMEN WANTING SOME FUN

I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. **Isabelle, 28 (C)**

LOOKING FOR COCKNEY ENCOUNTERS

I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. **Isabelle, 28 (C)**

WANTED LOCAL GIRLS

I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. **Isabelle, 28 (C)**

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LATENT BORN

I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. **Isabelle, 28 (C)**

SUMMER OF LOVE

I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. I'm looking for a female, 18+, and play partners for regular meet ups, and in person play. **Isabelle, 28 (C)**

MEN Seeking?

24/7/365/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100/101/102/103/104/105/106/107/108/109/110/111/112/113/114/115/116/117/118/119/120/121/122/123/124/125/126/127/128/129/130/131/132/133/134/135/136/137/138/139/140/141/142/143/144/145/146/147/148/149/150/151/152/153/154/155/156/157/158/159/160/161/162/163/164/165/166/167/168/169/170/171/172/173/174/175/176/177/178/179/180/181/182/183/184/185/186/187/188/189/190/191/192/193/194/195/196/197/198/199/200/201/202/203/204/205/206/207/208/209/210/211/212/213/214/215/216/217/218/219/220/221/222/223/224/225/226/227/228/229/230/231/232/233/234/235/236/237/238/239/240/241/242/243/244/245/246/247/248/249/250/251/252/253/254/255/256/257/258/259/260/261/262/263/264/265/266/267/268/269/270/271/272/273/274/275/276/277/278/279/280/281/282/283/284/285/286/287/288/289/290/291/292/293/294/295/296/297/298/299/300/301/302/303/304/305/306/307/308/309/310/311/312/313/314/315/316/317/318/319/320/321/322/323/324/325/326/327/328/329/330/331/332/333/334/335/336/337/338/339/340/341/342/343/344/345/346/347/348/349/350/351/352/353/354/355/356/357/358/359/360/361/362/363/364/365/366/367/368/369/370/371/372/373/374/375/376/377/378/379/380/381/382/383/384/385/386/387/388/389/390/391/392/393/394/395/396/397/398/399/400/401/402/403/404/405/406/407/408/409/410/411/412/413/414/415/416/417/418/419/420/421/422/423/424/425/426/427/428/429/430/431/432/433/434/435/436/437/438/439/440/441/442/443/444/445/446/447/448/449/450/451/452/453/454/455/456/457/458/459/460/461/462/463/464/465/466/467/468/469/470/471/472/473/474/475/476/477/478/479/480/481/482/483/484/485/486/487/488/489/490/491/492/493/494/495/496/497/498/499/500/501/502/503/504/505/506/507/508/509/510/511/512/513/514/515/516/517/518/519/520/521/522/523/524/525/526/527/528/529/530/531/532/533/534/535/536/537/538/539/540/541/542/543/544/545/546/547/548/549/550/551/552/553/554/555/556/557/558/559/560/561/562/563/564/565/566/567/568/569/570/571/572/573/574/575/576/577/578/579/580/581/582/583/584/585/586/587/588/589/590/591/592/593/594/595/596/597/598/599/600/601/602/603/604/605/606/607/608/609/610/611/612/613/614/615/616/617/618/619/620/621/622/623/624/625/626/627/628/629/630/631/632/633/634/635/636/637/638/639/640/641/642/643/644/645/646/647/648/649/650/651/652/653/654/655/656/657/658/659/660/661/662/663/664/665/666/667/668/669/670/671/672/673/674/675/676/677/678/679/680/681/682/683/684/685/686/687/688/689/690/691/692/693/694/695/696/697/698/699/700/701/702/703/704/705/706/707/708/709/710/711/712/713/714/715/716/717/718/719/720/721/722/723/724/725/726/727/728/729/730/731/732/733/734/735/736/737/738/739/740/741/742/743/744/745/746/747/748/749/750/751/752/753/754/755/756/757/758/759/760/761/762/763/764/765/766/767/768/769/770/771/772/773/774/775/776/777/778/779/780/781/782/783/784/785/786/787/788/789/790/791/792/793/794/795/796/797/798/799/800/801/802/803/804/805/806/807/808/809/810/811/812/813/814/815/816/817/818/819/820/821/822/823/824/825/826/827/828/829/830/831/832/833/834/835/836/837/838/839/840/841/842/843/844/845/846/847/848/849/850/851/852/853/854/855/856/857/858/859/860/861/862/863/864/865/866/867/868/869/870/871/872/873/874/875/876/877/878/879/880/881/882/883/884/885/886/887/888/889/890/891/892/893/894/895/896/897/898/899/900/901/902/903/904/905/906/907/908/909/910/911/912/913/914/915/916/917/918/919/920/921/922/923/924/925/926/927/928/929/930/931/932/933/934/935/936/937/938/939/940/941/942/943/944/945/946/947/948/949/950/951/952/953/954/955/956/957/958/959/960/961/962/963/964/965/966/967/968/969/970/971/972/973/974/975/976/977/978/979/980/981/982/983/984/985/986/987/988/989/990/991/992/993/994/995/996/997/998/999/1000/1001/1002/1003/1004/1005/1006/1007/1008/1009/1010/1011/1012/1013/1014/1015/1016/1017/1018/1019/1020/1021/1022/1023/1024/1025/1026/1027/1028/1029/1030/1031/1032/1033/1034/1035/1036/1037/1038/1039/1040/1041/1042/1043/1044/1045/1046/1047/1048/1049/1050/1051/1052/1053/1054/1055/1056/1057/1058/1059/1060/1061/1062/1063/1064/1065/1066/1067/1068/1069/1070/1071/1072/1073/1074/1075/1076/1077/1078/1079/1080/1081/1082/1083/1084/1085/1086/1087/1088/1089/1090/1091/1092/1093/1094/1095/1096/1097/1098/1099/1100/1101/1102/1103/1104/1105/1106/1107/1108/1109/1110/1111/1112/1113/1114/1115/1116/1117/1118/1119/1120/1121/1122/1123/1124/1125/1126/1127/1128/1129/1130/1131/1132/1133/1134/1135/1136/1137/1138/1139/1140/1141/1142/1143/1144/1145/1146/1147/1148/1149/1150/1151/1152/1153/1154/1155/1156/1157/1158/1159/1160/1161/1162/1163/1164/1165/1166/1167/1168/1169/1170/1171/1172/1173/1174/1175/1176/1177/1178/1179/1180/1181/1182/1183/1184/1185/1186/1187/1188/1189/1190/1191/1192/1193/1194/1195/1196/1197/1198/1199/1200/1201/1202/1203/1204/1205/1206/1207/1208/1209/1210/1211/1212/1213/1214/1215/1216/1217/1218/1219/1220/1221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